

43, 5, 8, 17

MUSICAL AMERICA

VOL. XL. No 21. NEW YORK

EDITED BY

Milton Weil

SEPTEMBER 13, 1924

\$4.00 a Year
15 Cents a Copy

CONCERT-GIVING SHOWS RETURN TO NORMAL SITUATION THROUGHOUT U. S.

New York Managers Optimistic—Orders Late, but Indicate Successful Season—Local Managers Conservative and Cautious—Few New Artists from Europe for 1924-25—Stabilization of German Mark Will Keep Many Musicians Abroad—Overhead in American Routing Is Big Factor—Re-engagements Rare—Country Demands Performers with Established Reputations

CONSERVATISM will characterize the new concert season and will help to make it more successful than the last one, New York managers believe. Booking has been late, but well-considered. Comparatively few new artists will be brought over from Europe for next season and, since the stabilization of the gold mark, many musicians will tour England and the continent instead of America.

This redistribution of the musical market will, managers believe, not only relieve overcrowding in the American field, but will restore a normal balance to the concert business and prevent difficulties encountered last year.

Spring booking, contrary to precedent, was exceedingly light this season, and until this month most of the managers had comparatively empty schedules. In August, however, many local managers visited New York and numerous bookings came in from the road. Salesmen returning from tours through the country, and managers who know the local situation, say that booking is extremely conservative and intelligent. Local managers have been late in planning their courses because they were waiting for some indication of business conditions in general before going ahead.

The apparent stabilization of financial affairs has encouraged managers, who are now beginning to send in orders for recitals and who will, from all indications, continue to do so until late in the fall. Many New York concert managers are introducing no new artists. Those who have already been announced are, for the most part, musicians whose success and reputations abroad remove much of the uncertainty usually associated with an American debut.

In addition, a number of artists who have, through summer tours and occasional recitals, remained in close touch with their European public, have decided it is more profitable to remain abroad next season and have cancelled their American tours. Since the stabilization of the gold mark, Central Europe has again become a lucrative field for the artist. In most of the capitals of Europe recitalists can give a greater number of concerts a season than is

[Continued on page 6]



FRANK LA FORGE

Photo by Ap...

American Pianist, Accompanist and Coach, Who Is Also the Composer of Some of the Most Popular Songs on the Programs of Prominent Concert Artists. Mr. La Forge Will Appear During the Coming Winter with a Number of Well-Known Singers in Their New York Recitals. (See Page 30)

New Artists Engaged for Chicago Opera

HERBERT M. JOHNSON, assistant to President Insull of the Chicago Civic Opera Company, paused on the wing in New York this week on his way back to Chicago from Europe, where he has been looking over the operatic field and, incidentally, getting a little rest.

"I engaged two more artists while

over there," said Mr. Johnson, "Olga Forrai, soprano, and Mariano Stabile, baritone. Mme. Forrai who will take the place of Mme. Genthner-Fischer, who is unable to fulfill her contract with us on account of an expected family event, comes from Budapest. Mme. Forrai has

[Continued on page 2]

In This Issue

Senator Spencer Urges Government Support for Music.....	3
Indian Music Offers Treasures for American Composers....	5, 19
Artists Spend Late Summer Days in Play.....	9, 24
Managers in East and West Discuss Concert Problems.....	13, 20

TWO TEXAS CITIES WILL BUILD HALLS AT TOTAL OUTLAY OF OVER \$1,000,000

San Antonio to Spend \$700,000 on Municipal Auditorium Seating 6000—Dallas Plans Fair Park Building to Accommodate 5000 at Cost of \$500,000—Both Structures to Be in Spanish Style of Architecture—Smaller Room for Recitals Included in Former Project—Special Features Guarantee Safety and Convenience of Patrons—Large Tracts of Land Set Aside for Each Plan

TWO important cities in Texas, San Antonio and Dallas, are to have new auditoriums. That in San Antonio is a municipal building, costing \$700,000 and seating 6000. The Dallas hall, to be known as the new Fair Park Auditorium, is to cost \$500,000 and will seat 5000. Both auditoriums are designed in the Spanish type of architecture.

An art gallery, and a smaller hall with a capacity of 250 will be included in the building at San Antonio. The Dallas auditorium will occupy a ground space of 35,000 sq. ft., plans having been chosen by a committee representing the city of Dallas and the Texas State Fair.

SAN ANTONIO, TEX., Sept. 8.—Work upon a \$700,000 municipal auditorium will be begun next month. The building will be in a modified style of Spanish architecture, occupying a five-acre site from Romana to Fourth Streets. The auditorium is planned to seat 6000, with additional available space. An art gallery and a lecture or recital hall with a seating capacity of 250, is included. Establishment of this auditorium will eliminate a serious handicap felt by concert managers and music patrons.

GENEVIEVE M. TUCKER.

DALLAS, TEX., Sept. 6.—A new auditorium, facing the old hall at Fair Park is to be built according to plans approved by the Texas State Fair and the City of Dallas. This will be situated in the State fair property in the section known as Gaston Park. Plans call for a building seating more than 5000, to cost \$500,000 and covering a space of 35,000 square feet.

The Spanish style of architecture will be used, construction being of concrete, steel and pressed face brick, trimmed with artificial stone and gray tile. Balcony seats will occupy 18,000 square feet and the boxes 1200 square feet of space. Exits are to be provided on all sides and the architects say that promenades, foyers and staircases will be large enough to contain as many persons as there will be seats, in motion, and without crowding. It is calculated that the house can be entirely emptied in five minutes. A promenade will ex-

[Continued on page 3]

St. Louis Opera Shows Advance Despite Adverse Weather During Summer Season

ST. LOUIS, Sept. 6.—At a meeting of the directors of the Municipal Theater Association on Sept. 3, it was announced that its operations for the 1924 season ended with a profit of \$1,241, instead of a loss as had been expected.

The two previous seasons brought large profits, but the unusually inclement weather pulled down this season's receipts to the small figure mentioned. Receipts from program advertising and concessions amounted to \$12,889.36.

The total income for the season was \$302,498.86, of which \$289,609.50 represented ticket sales. The total operating expenses came to \$301,257.63, only five of the ten operas produced bringing a profit, with "Naughty Marietta" leading the list.

The production of "The Bohemian Girl" was the most expensive. Included in the expense items was \$3,000 for chorus scholarships, \$1,240 for the Chorus Training School, \$1,532 for the operation of an amplifier, and \$1,855 for insurance.

The season opened on May 26 and closed Aug. 3. Of the seventy performances planned, four had to be abandoned on account of rain, and unfavorable weather interfered with sixteen others. According to a record kept by the management, only ten performances were given under ideal weather conditions. Last season only four or five performances suffered from bad weather during the entire season. This accounts for the material falling off in revenue from ticket sales, some \$6,127 less than last season being realized.

Ticket reservations for next season amount already to over \$60,000. David I. Russell has again been appointed manager of the association.

An extra performance of "Carmen" was scheduled for Monday night in the Municipal Theater, and it was given before an audience of about 1000 which braved a drop of twenty degrees in temperature and a drizzling rain which fell intermittently during the entire performance.

No rain, however, could dampen the enthusiasm or impair the work of principals, chorus and orchestra.

Frances Peralta, Manuel Salazar and Max Panteleff took the principal rôles, supported by the excellently chosen cast selected by Guy Goltzman, who has now paved the way for negotiations for a regular season of civic grand opera. Plans for next year are not yet announced, but the success of this past week has proved beyond a doubt that the public is ready for grand opera on a large scale.

The principals participated in a big operatic concert in the Odeon on Sunday evening. A large and intensely enthusiastic audience greeted the principals, each soloist being forced to add an extra or two to the listed operatic aria. The first part of the concert was devoted principally to operatic arias, and the second part was given over to duets, trios, etc. The Sextet from "Lucia" closed the program. Those who participated were Elizabeth Kerr, Ulysses Lappas, James Wolf, Gladys Swarthout, Mario Valle, Elda Vettori, Max Panteleff, Maria Luisa Escobar, Manuel Salazar and Frances Peralta. Ernest Knoch and Isaac Van Grove accompanied in a highly satisfactory manner. HERBERT W. COST.

Herbert Johnson Announces New Singers for Chicago

[Continued from page 1]



Photo by Moffett

Herbert M. Johnson, Assistant to President Insull of the Chicago Civic Opera Company

recently been singing in Prague and Zurich and creating an excellent impression. She has, besides a beautiful voice, youth and personality, and I expect her to become equally popular on this side of the Atlantic. She will be heard as Elizabeth, for instance, as well as in dramatic and lyric rôles of Italian operas. My other new singer, Stabile, is from La Scala, a baritone of the Scotti type.

"A thing that impressed me in my survey of operatic conditions on the other side was the excellence of the young Americans, who are winning their spurs in European opera houses. In a few years I expect the American artist to be pre-eminent in the operatic world. As a matter of fact, in our company four out of seven of our principal tenors are Americans; a young American baritone, Douglas Stanbury, who joins us this year, shows fine promise, and another

baritone Robert Steele from Philadelphia, will come to us season after next. He is at present acquiring routine in Italy. Ultimately, I believe that most of our organization will be American, but that does not mean, of course, that we are going to dispense with the services of foreign artists.

"The additions to our repertoire you have already announced. I expect 'Fra Diavolo' with Schipa and Mason to be a great success. 'Werther,' which had its first American production in Chicago, should also become popular with Mary Garden as the bread-and-butter-cutting Charlotte. We have, you know, to have a large repertoire because our public is practically the same all the time and we have not the floating population that patronizes the Metropolitan. Last season we gave thirty-five operas in eleven weeks because the same people come again and again and they do not want to hear one work too often. You see, we have not grown into opera yet, like the Europeans.

"I heard 'Parsifal' in Bayreuth and was much impressed. I also heard opera in Munich and other German cities and was struck, as always, with the beauty of their ensemble and the perfection of their artistic discipline, which allows no one thing to stand out beyond the others. The custom of the European singer of going into operetta during off-seasons seems to me to be an excellent one and conducive to greater versatility in every way. It might be an interesting experiment to try on this side as well.

"We are not making any changes in our management. Roberto Moranzoni, formerly of the Metropolitan, joins us as conductor, and Henry Weber, a young American who has been gaining experience in Germany will also have a chance to show what he can do. Our tour will not include New York, but we shall play in Boston, Baltimore, Washington, Cleveland, Pittsburgh and Cincinnati." J. A. H.

Director of Monte Carlo Opera Wins Duel

CABOURG, FRANCE, Sept. 4.—Raoul Gunsbourg, composer and director of the Monte Carlo Opera, fought a duel with swords on the sand dunes at Varaville with the Russian Colonel Bezobrazoff. The musician wounded the officer in the right arm at the very beginning of the duel and injured him so severely that he was unable to continue. The quarrel was the result of a slighting remark which the colonel made

More Pianos in America Reflect Music's Growth

WASHINGTON, Sept. 8.—An increased interest in music throughout the country is reflected in a report issued by the Department of Commerce, showing the number of pianos made in America last year to be fifty-one and one-sixth per cent higher than the last time a piano census was taken, which was in 1923. The latest figures reach a total of 328,185, their value being \$103,586,738, together with player attachments worth \$590,015. Other products are listed at a valuation of \$7,448,055.

about the family of the Prince of Monaco, patrons of Gunsbourg, and his opera. The opponents, it is said, left the dunes without shaking hands.

GALA CONCERT ENDS SEASON AT RAVINIA

Last Week of Summer Opera Brings Only Performance of "Zaza"

CHICAGO, Sept. 6.—The Ravinia Opera closed its fourteenth season brilliantly on Monday night with a gala concert in which Florence Easton, Graziella Pareto, Giacomo Lauri-Volpi, Giovanni Martinelli and Giuseppe Danise were soloists. Eric DeLamarter, Louis Hasselmans and Gennaro Papi were the conductors. Wilfred Pelletier was at the piano, and Giacomo Spadoni, whose work as chorusmaster has afforded one of the best routined items in an efficient company, was represented by his chorus. A large Labor Day audience was present despite threatening weather.

Sunday's opera, "Lucia di Lammermoor," was sung by Miss Pareto, Armand Tokatyan and Mario Basiola, under Mr. Papi's guidance. On Saturday night Leoncavallo's "Zaza" was given its sole performance of the summer, with Miss Easton in the name part, and the long supporting cast including Mr. Martinelli as a most effective Dufresne, Mr. Danise as Cascart, Ina Bourskaya in an amusing impersonation of the mother, and Philine Falco, Margery Maxwell, Giordano Paltrinieri, Vicente Ballester, Louis D'Angelò and many others in the remaining parts. Little Aida Paltrinieri was delightful in the rôle of Dufresne's daughter. Armando Agnini, the stage director, took part in the first act. Mr. Papi conducted. Miss Easton's interpretation of the rôle of Zaza was fiery and highly diverting and made of the performance one of the gayest of the year. A large audience was present and gave all the artists the heartiest demonstrations of approval.

Director Louis Eckstein's plans for next season are not definite, but they are sufficiently under way to give him assurance in promising for the summer of 1925 a season which will measure up to the present high standards he has achieved.

Chicago Musicians Compromise on Longer Term Contract

CHICAGO, Sept. 6.—Musicians employed in outlying moving picture theaters here will not be given an increase of 10 per cent in present salaries, as was originally demanded. The question of moving picture houses outside the Loop was the only one left unsettled by Labor Day. On Tuesday the theater managers arranged a compromise by extending the term of their musicians' employment from thirty-five to forty-four weeks. Fifty houses are affected by this agreement. The employees are getting about \$60 a week.

Admissions Tax Increase \$8,000,000

WASHINGTON, Sept. 8.—The Bureau of Internal Revenue reports that the total amount of admissions and dues taxes collected in the fiscal year, ended on July 1, was \$85,722,385.09, to be compared with \$77,345,877.72 in the preceding year. A. T. MARKS.

PHILADELPHIA OPERA PLANS NEW SEASON

Will Add Modern Works to Répertoire—André de Prang Gives Violin Recital

By W. R. Murphy

PHILADELPHIA, Sept. 7.—The Philadelphia Civic Opera Company has been busy throughout the summer planning its second season for this fall. The energetic president, Mrs. Henry M. Tracy, and her associates have labored constantly in formulating plans which will give Philadelphia a sterling season of opera under city auspices.

From four operas last season the number has been increased to ten, including works of the standard repertoire and several of the notable modern operas. The list includes "Béatrice et Bénédict," "Rigoletto," "Cavalleria Rusticana," "Pagliacci," "Barber of Seville," "The Love of Three Kings," "Carmen," "Aida," "Trovatore," "Madama Butterfly" and "Samson et Dalila."

Among the principal singers engaged so far are Helen Stanley, Julia Claussen, Elsa Alsen, Tom Burke, Paul Althouse, Judson House, Frederick Patton and Henri Scott. Alexander Smallens will continue as musical director and conductor.

André de Prang, a talented young Russian violinist, virtually opened the local musical season, though informally, with a soirée in the music room of the Green Hill Farms Hotel. Mr. de Prang was greeted by an audience of people important in musical and society circles. He revealed the possession of an impressive technical equipment and played with keen intelligence and imaginative participation in the intentions of the composers interpreted. Of unusual interest was a series of modernist Russian numbers, some composed during the Revolution, to which he imparted the characteristic Slavic melancholy, imbued, however, with a sense of hope.

It is proposed by friends of the late Edward Garrett McCollin to raise a fund in his memory. This is to be used, the plans now stipulate, either in the endowment of a scholarship in the School of Music of the University of Pennsylvania, which would cost \$7,500, or in an award to the winner in a periodical competition for the best composition by an American composer. This composition at this time would preferably be orchestral as in that field there seems an especial need of encouragement. The competition would be decided by a committee to be appointed by the Musical Fund Society.

N. Y. Symphony Head Thanks Cuban Government for Official Invitation

In acknowledgment of the official recognition accorded by the Cuban Government to the visit of the New York Symphony under Walter Damrosch to Havana next January, Harry Harkness Flagler, president of the Symphonic Society of New York, has forwarded a letter through diplomatic channels expressing his earnest hope that the concerts "may not only bring closer together the musical interests of our respective countries, but may serve as a reminder of the friendship in which we hold our sister republic." The Havana concerts will be given under auspices of the Sociedad Pro-Arte Musical.

American Inventor Makes Quarter-Tone Piano

A QUARTER-TONE piano of American invention, with features in advance of the same kind of instrument made in Germany, is credited to Dr. Moriz Stoehr. This will be ready for public inspection within a few months. One advantage of the American quarter-tone piano over the instrument of German manufacture is that it is less bulky, being housed within a single case and with a keyboard no longer than is now commonly in use.

Singers at Bayreuth Will Be Paid Next Year

BAYREUTH, Sept. 3.—Singers participating in the Wagner festival next year will be paid, says Siegfried Wagner. Heretofore soloists have always given their services gratuitously. The innovation becomes possible through the financial success of this summer's festival. Improved mechanical equipment will also be installed and extensive alterations made in the Festspielhaus. These improvements would have been accomplished this year had money resources permitted.

BUFFALO FESTIVAL AIDS NATIVE MUSIC

National Association Concerts Will Be Given from Oct. 6 to 10

BUFFALO, Sept. 9.—Many American compositions are seen on programs arranged for the National American Music Festival to be held here from Oct. 6 to 10. A. A. Van De Mark is founder and director of the Festival Association, Inc.

Prominent among the native composers are the names of A. Walter Kramer, Edward MacDowell, Wilson G. Smith, Sidney Homer, Mrs. H. H. A. Beech, Herbert Johnson, Rubin Goldmark, Harry Rowe Shelley, Charles Wakefield Cadman, Frank La Forge, Arthur Foote, James H. Rogers, John Alden Carpenter, Mana Zucca, Charles T. Griffes, Edwin Hughes, Winter Watts, Francis Macmillen, Oley Speaks, Mary Turner Salter, Ethelbert Nevin, Charles Gilbert Spross, Alexander McFadyen, Richard Hageman, Arthur Nevin, Helen Hopekirk, Harriette Cady, Pearl Curran and C. Whitney Coombs.

Participants will include the MacDowell Choral Club, the Guido Chorus, the Tollefsen Trio, the MacDowell Singers' Club and a solo ensemble. Soloists will be Jewel Johnson, Bertha Drescher, Irene Wolf, Mrs. Sidney Werthimer, Jeannette Vreeland, Anita Ruppel, Lucy Macdonald, Pearl A. Schaaf, Viola Cornell and Marion Taylor McKenzie, sopranos; Edwin Hughes, Sara Burns, Bernice Estelle Riggs, Helen Henschell Morris, Myrtle Thompson Weller, Mildred Weber Conschaffer and Henry M. Hoffman, pianists; Ruth Pettit, Winifred De Witt, Margaret Heckman and Elizabeth Lennox, contraltos; Emil Hoffman, tenor; Emerson C. Knaier, Bradley T. Yaw, Edgar Schofield and Norman Jollif, baritones; Wilbur Annis, Joy Babcock and Raymond Baum, violinists; Mildred Dilling and Wanda Menning Snyder, harpists.

Conductors will be Dewitt C. Garretson and Seth Clark; and accompanists, Grace Sandel, Ethyl McMullen, Gerald Stokes, Lester A. Cherry and Kathryn Schaaf.

Two Cities in Texas Will Build New Halls

[Continued from page 1]

tend in a semicircle around the last rows of seats.

The balcony is to be situated at a distance of seventy-five feet from the stage and the proscenium arch is to be thirty-six feet high and sixty feet wide. In the main auditorium the average height of the ceiling will be forty-five feet, with twelve feet and a half under the balcony.

In front, and on either side of the auditorium, easy access to all parts of the house can be gained through vestibules. There will be ample offices, committee rooms, rest rooms and ticket booths, and broad stairways will facilitate handling large audiences in the shortest possible space of time. The building will be semi-fireproof.

The general shape of the building will resemble a huge fan, spreading from the stage toward the main entrance at an angle of sixty degrees. The roof will be carried on trusses with a maximum span of 125 feet. Special features in the line of property rooms, dressing rooms and all that is needed for extensive productions are to be incorporated in plans for the stage end.

Give Music Federal Support, Urges U.S. Senator

Hon. Selden P. Spencer, of Missouri, Sees Governmental Recognition Necessary in Fostering Cultural Life of Nation—The Power of Song an Important Factor in Maintaining Morale in Industrial World



WASHINGTON, Sept. 6.—That a great national conservatory of music should be established by the United States Government is the opinion of United States Senator Selden Palmer Spencer of Missouri. Whether such an institution should be created after the plan advocated in the Fletcher bill, now in the Senate, or in conformity with the method proposed by the Bacon measure, at present before the House of Representatives, Senator Spencer believes to be rather immaterial at this time, the chief consideration, as he sees it, being to make a definite start in this direction, leaving details as to specific plans and methods of conduct and supervision to worked out and determined as a secondary step.

"A singing nation is a patriotic nation," said Senator Spencer, "and a music-loving people is a great national asset. I think I may safely say that some time in these United States we will have a great American national conservatory of music which shall not only make this country equal to the greatest musical nations abroad but the peer in musical culture and education of any country on the globe.

"There is no reason why our sons and daughters who desire a musical education should feel compelled to travel to Italy or to France or to Germany in order to secure what is popularly termed a 'finished musical education' any more than there is sufficient reason why an American boy or girl is of necessity required to enter a foreign university or other educational institute in order to secure university training, for there are no better educational institutions on earth than those in these United States.

"Music is an essential part of education; and should the time ever come, as many hope it will, when there will be created in the United States a department of education, there should be identified with such a department a special division having to do exclusively with musical education.

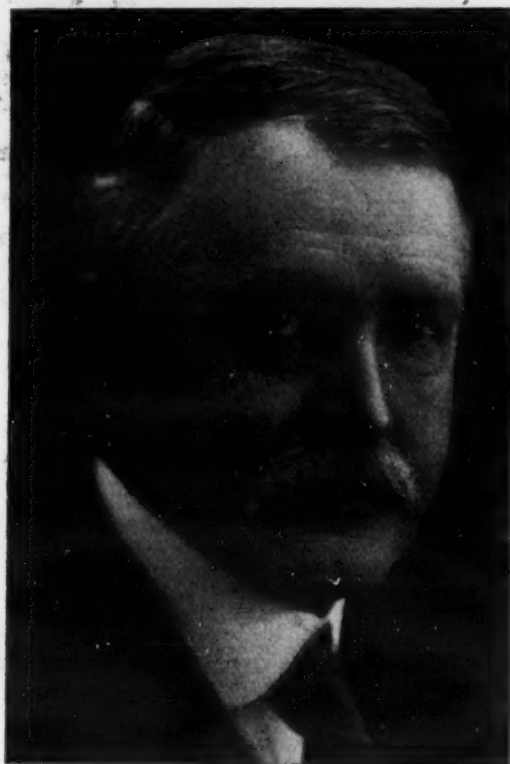
"State Rights" Again

"Speaking further on the subject of the establishment of a great national conservatory of music in America, it may be said that practically every conservatory in Europe which has been able to achieve world fame has had some governmental assistance, either in the shape of subsidies or some similar support, and is also conducted, in large measure, under some governmental supervision.

"In the United States education has always been regarded primarily as a matter of State concern, and yet the national government is vitally interested in the matter, for any weakness or inefficiency in any State has its immediate and direct effect upon adjoining and other States and indirectly upon the whole nation, so close is the inter-relation between the States of the union. And therefore the federal government has, without any attempt or intention to interfere with education in the several States, provided substantial aid that is always available to the States should they desire to avail themselves of it.

"All of this is proportionately true with regard to musical education. We do have in the United States many excellent conservatories of music, institutions of high standing which rank favorably with the greatest in the world, but some adequate national recognition of this great department of culture and education would be at once a credit to the country and an incentive and help to the multitude of our young men and women looking forward to a musical education, and will certainly tend to make the United States, as it ought to be, the greatest musical center of the world.

"Music as an energizing, Americaniz-



Senator Spencer of Missouri

ing force in our national life is rapidly coming to be recognized. This is true of practically every activity in which we engage, and scarcely less in our trade and commerce than in the so-called professions and arts. No one who has ever taken a long hike with troops, for instance, fails to appreciate the tremendous effect of music on the morale and the energy of the individual. Many times I have seen a company, tired and with lagging, dragging step, plodding along toward its destination, change in an instant to an alert, live, interested, quick-stepping body of men—because the band had started to play a lively air that caught the fancy and made marching easier.

"It is well worthy of thought and attention that this same power of music increases morale and efficiency in industry and is being more and more used in factory, mill, plant and business house where men and women are engaged in arduous labor. It is not at all a mere matter of sentiment; it has a distinct and well defined physical effect. It arouses and stimulates attention, it increases efficiency, it rests and relieves the mind and it has a substantial effect in increasing the day's output.

"One business man expresses it by saying: 'Melody gets the workers' minds off their work, gives them a pleasant mental and physical recreation and sends them back to their duties refreshed, mentally and physically. They are accurate; they are keener; they produce more; they work better; they are happier.'

"Evidently he had in mind an intermission in the hours of work, and there is much merit to his viewpoint. And it may be said that the same benefit, in a degree, would be obtained by furnishing music even during the work hours of the day. After all, men and women are but children grown up.

"The human being accomplishes much more in the day's work with certain pleasant recreative intermissions than in the day's work without such intermissions. And music certainly has its elevating, invigorating place in such a program. It would be interesting to obtain the actual results of an experiment in a large industry as to the outcome of eight hours of work without interruption except for the noon luncheon and eight hours of work with an additional interval, both morning and afternoon, for a short musical program. I should not hesitate to hazard the guess that the actual material output in the latter case would be far greater than in the former, and there can be no doubt about the physical, nervous and mental benefit to the men and women employed."

ALFRED T. MARKS.

Eastman School to Encourage American Composition Under Hanson's Leadership

ON his return to New York from three years of study and composition as a fellow of the American Academy in Rome, Howard Hanson left for Rochester last week to assume his duties as director of the Eastman School. Mr. Hanson was a passenger on the Arabic on its recent stormy voyage and was commended for his share in the relief work. Except for a brief visit to this country last February and March to conduct his compositions with the New York Symphony and the Rochester Philharmonic, he had remained in Rome since he was awarded the Prix de Rome in 1921.

Under Mr. Hanson's direction, the Eastman School will devote a great deal of attention to the development of an American school of composition.

"We have arrived at the point where we have something of our own to say," Mr. Hanson says. "The only thing to do is to make a clean break with European traditions and start to express ourselves without too much regard for the Old World attitude. Our expression must be sincere; we must express our own life. Europe is a comparatively old civilization and her expression has become blasé, while we are young, virile, vigorous. It seems to me we ought to express ourselves simply and vitally in our own way rather than to take the sophisticated shell of an older civilization.

"I feel the tradition of American music will be Anglo-Saxon because the pioneers who have developed American institutions have been, for the most part, of the Anglo-Saxon race. Because of our heritage, there will be, of course, a connection between European and American music.

"American art should be grateful to



Howard Hanson, Composer and Director of the Eastman School in Rochester

the founders of the American Academy in Rome for the unusual opportunity it is giving to artists, sculptors, architects and composers to work undisturbed at their creative tasks under ideal conditions. American music owes an especial debt to Major Felix Lamond, founder of the department of music of the Academy."

Mr. Hanson is finishing a choral work to be presented by chorus and orchestra at the Leeds Festival in England in October, 1925. His symphonic poem, "Lux Aeterna," will be played by the London Symphony under Albert Coates this fall.

J. S.

Gallo Forces Prepare to Launch New York Season



IMPRESARIO, CONDUCTORS AND PRINCIPALS OF THE SAN CARLO OPERA COMPANY

1, Bianca Saroya, Soprano; 2, Anne Roselle, Soprano; 3, Tamaki Miura, Soprano; 4, Pavley-Oukrainsky Ballet in a Characteristic Tableau; 5, Josephine Lucchese, Soprano; 6, Tina Paggi, Soprano; 7, Elda Vettori, Soprano; 8, Stella De Mette, Mezzo-Soprano; 9, Clara Jacobo, Soprano; 10, Manuel Salazar, Tenor; 11, Fortune Gallo, General Director; 12, Gaetano Tommasini, Tenor; 13, Gladys Axman, Soprano; 14, Mario Basiola, Baritone; 15, Fulgenzio Guerrieri, General Musical Director; 16, Mario Valle, Baritone; 17, Aldo Franchetti, Musical Director; 18, Sofia Charlebois, Soprano; 19, Demetrio Onofrei, Tenor; 20, Pietro De Biasi, Bass; 21, Ada Bore, Mezzo-Soprano; 22, Abby Putnam Morrison, Soprano; 23, Louis Rousseau, Tenor

THE San Carlo Opera season, announced to open at the Jolson Theater on Sept. 22, will be responsible for the return of a long list of artists who have won public favor through appearances with the San Carlo company and a number of singers new to New York. Among the former are included Anne Roselle, Bianca Saroya, Tamaki Miura, Josephine Lucchese, Gladys Axman and Sofia Charlebois, sopranos; Stella De Mette and Ada Bore, mezzo-sopranos; Manuel Salazar, Gaetano Tommasini, Demetrio Onofrei and Francesco Curci, tenors; Mario Basiola, Mario Valle, Giuseppe Interrante and Max Kaplick, baritones; Pietro De Biasi, Charles Gallagher and Natale Cervi, basses, and Aldo Franchetti, musical director.

Interest in the newcomers centers primarily in Tina Paggi, who is brought forward as a coloratura soprano of the first rank. Miss Paggi is an Italian artist who enjoys wide popularity at home and throughout South America, where she has been singing for several years. Miss Paggi was invited by the Chicago Opera to sing two guest performances last season. Fortune Gallo was present and before the curtain rang down on the first performance had secured Miss Paggi's contract for the San Carlo. She departed immediately to fulfill her contracts in South America and made her first appearance with the San Carlo company last month at the Asheville, N. C., operatic festival. Miss Paggi made a successful debut at Asheville, and she scored another success singing in Central Park, New York, on the evening of Labor Day.

Following the New York season, Miss Paggi will be given a wider opportunity as a co-star with Tamaki Miura in the

"De Luxe" San Carlo Tour, which embraces one night appearances for local concert courses. While these are in progress the usual coast to coast tour of the San Carlo Grand Opera Company will be made with an extensive repertoire of standard Italian works selected from the operas sung in New York.

The San Carlo season will also bring forward another Gallo find in Louis Rousseau, American tenor, "discovered" last June in Paris. Unknown as a singer at home, Rousseau was popular with the French public when Gallo, on his annual search through Europe, encountered the young American. Eager for a career in his native land, Mr. Rousseau consented to drop his European activities and return to the United States.

Mr. Rousseau was born in New York and as a youth was employed by a banking house. His early musical studies were pursued in New York, whence he went to Europe to study for opera, earning his way by continuing his relation with the bank. Rousseau made rapid progress, was soon singing professionally and made his debut at the Opéra Comique with such success that he was invited as a guest star to Lyons, Marseilles and Nantes, singing entire seasons in each city. He is described as having a repertoire of forty-two operas, and sings in French, Italian, German and English with equal facility.

Other newcomers are Clara Jacobi, Madeline Collins, Abby Putnam Morrison and Miriam Mounet, sopranos. The first-named is an Italian; Miss Collins is from the Royal Opera, Covent Garden, London, and the latter two are Americans. Marie Shalfer, American mezzo-soprano, and Fulgenzio Guerrieri and Alberto Baccolini, musical directors, are also newcomers. The former has long been identified with opera in this country, having conducted for the Boston Opera, the Scotti Opera and at one time for

the San Carlo. Mr. Baccolini is a recent arrival from Italy.

The Pavley-Oukrainsky Ballet Russe now touring South America is being rushed back in time to be a feature of the San Carlo New York season and also of the Boston and Philadelphia seasons which follow, after which the Pavley-Oukrainsky organization will return to the Chicago Opera.

The New York repertoire will be selected from the following operas: "Aida," "Butterfly," "Rigoletto," "Bohème," "Cavalleria," "Faust," "Tosca," "Traviata," "Trovatore," "Thais" (in French), "Pagliacci," "Carmen," "Samson and Delilah," "Secret of Suzanne" (in English), "Gioconda," "Jewels of the Madonna," "Lucia," "Tales of Hoffman," "Barber of Seville," "Forza del Destino," "Martha," "Norma," "Masked Ball," "Otello," "Romeo and Juliet" (in French) and "Lohengrin."

The repertoire announced for the first week is as follows: Monday, "Rigoletto," with Josephine Lucchese, Ada Bore, Demetrio Onofrei, Mario Basiola, Pietro De Biasi and Natale Cervi. Fulgenzio Guerrieri will conduct. Tuesday, "Aida," with Bianca Saroya, Stella De Mette, Gaetano Tommasini, Mario Basiola, Pietro De Biasi and Natale Cervi. Mr. Guerrieri will conduct and the Pavley-Oukrainsky ballet will be seen. Wednesday, "Tosca," with Anne Roselle, Manuel Salazar, Mario Valle, Pietro De Biasi and Francesco Curci. Fulgenzio Guerrieri, conductor. Thursday, "Traviata," with Tina Paggi, Miriam Mounet, Demetrio Onofrei, Mario Basiola and Natale Cervi. Alberto Baccolini, conductor, and the Pavley-Oukrainsky ballet. Friday, "Cavalleria," with Gladys Axman, Stella De Mette, Gaetano Tommasini and Giuseppe Interrante. Aldo Franchetti, conductor; "Pagliacci," with Anne Roselle, Manuel Salazar and Mario Basiola. Fulgenzio Guerrieri, conductor. Saturday matinee, "Madama Butterfly,"

with Tamaki Miura, Ada Bore, Demetrio Onofrei, Mario Valle, Pietro De Biasi, Natale Cervi and Francesco Curci. Aldo Franchetti, conductor. Saturday evening, "Trovatore," with Clara Jacobo, Stella De Mette, Manuel Salazar, Giuseppe Interrante and Pietro De Biasi. Alberto Baccolini, conductor, and the Pavley-Oukrainsky ballet.

CORNISH SCHOOL SUBSIDIZED

Foundation Organized to Handle Problems of Seattle Institution

SEATTLE, WASH., Sept. 5.—The Cornish School Foundation, a non-profit civic educational corporation, has been formed at the suggestion of Nellie C. Cornish, director, to handle business and financial problems of the Cornish School, according to a statement issued by Roy P. Ballard, Miss Cornish's representative.

"The Foundation will take title to the building, realty and all physical assets of the school and will assume all indebtedness," Mr. Ballard said. "The Foundation will handle the finances and all business matters. Miss Cornish has been retained for life as the educational director of the school, directing its policies, selecting its instructors and deciding all matters pertaining to its educational and artistic success."

"According to Miss Cornish, prospects for the future of the school were never brighter. Credit for the successful consummation of the plans of the Cornish School Foundation is due to the generosity of Miss Cornish in donating all the physical assets and good will of the Cornish School, also to the generosity of Mrs. C. D. Stimson, Mrs. A. H. Anderson, Mrs. D. E. Skinner and Edgar Ames in supplying the necessary funds to make the plan a financial success."

From Tribal Drums and Lovers' Flutes Treasures Await the American Composer

TAKING as a text the argument of André Gide that more barbarians are needed in art, Louis Bromfield, whose "Green Bay Tree," is one of the most successful novels of the season, here discusses the possibilities of Indian ceremonies, dances, and music as sources of inspiration for the American composer. Mr. Bromfield believes there are treasures of native lore awaiting the creative musician. But, he warns, if new wine is distilled from the fruits of tribal tradition, it must not be put into old bottles.

By LOUIS BROMFIELD

A GOOD many years ago, when Picasso, Matisse and Cezanne in the world of painting, and Stravinsky, Schönberg and Scriabin in the world of music, were becoming figures to be reckoned with, André Gide, the distinguished French critic, said, "What we need is more barbarians."

It was the end of a movement in art which had attained the ultimate. Ahead lay only repetition and sterility. It was necessary to "break over,"



By Courtesy of Montross Gallery

"ZUNI NIGHT CEREMONY" BY GUSTAVE BAUMANN

This Striking Canvas by an American Painter Exhibits the Strong Influence of Indian Primitive Art Upon One of a Group of White Pilgrims Who Sought Inspiration Among the Zuni Indians. For the Creative Musician There Is Vital Material in Aboriginal Ceremonies and Dances

to set out upon new paths; and to set out upon new paths, new strength and vitality was needed—a crude force which could not come out of fiddling upon the same old academic string.

Since then the deluge has come, and a very interesting deluge it has proved to be, arousing violent quarrels among musicians, artists and critics. Now it appears that Stravinsky, Cezanne, Schönberg and Matisse were not so startling after all. We are beginning to understand them. We can listen to a tone poem or look at a picture done by one of them without a very profound sense of strangeness. Everything becomes understandable once we are accustomed. To understand all is to pardon all.

The movement, both in painting and music, has had its "barbarians." Some of them, like Cezanne, are already dead but their influence goes on. The interest veers now from what they are doing to why they do it and whence comes their material and inspiration. The answer is that, by and large, they have gone back to the primitive, to the barbaric, to Negro music and African art, to songs of Siberia and the steppes, to the use of primitive instruments in music and the conception of sounds which, at first, seem but jarring and barbaric combinations. They have explored deeply, but there are still fields which remain unexploited. One of these is the primitive culture of the North American Indian. The painters, led by Robert Henri, have gone into New Mexico, where the red man exists at his most typical, and a few musicians have experimented with the ideas of his music. But these musicians have taken new wine and poured it into old bottles. Largely speaking, they have, instead of drinking from the primitive spring of Indian inspiration, sought to "debarbarize" him and make him fit accepted patterns.

The red man, it seems, is no longer a unit of the "vanishing race." He has come back in two different senses of this slangy but effective cliché. According to government reports, the birth rate among American Indians has begun, for the first time, to exceed the death rate.

The red man has at last become inoculated with the virus of civilization. He is able to resist the disease.

But all this is a mere statement of physical statistics. What is of deeper significance is the revival of interest in his past. Since the landing of the first settlers upon the new continent, the Indian has been regarded as little better

than an annoyance, something to be got rid of. For a time James Fenimore Cooper succeeded in surrounding him with a certain romantic glamor. After that he passed out of the public interest. Nobody thought of him. Nobody cared about him. He was a burden to the national government.

And now it appears that the red man is coming into his inheritance, largely through the necessity of "having more barbarians."

Place of Honor for the Indian

Not so many months ago the first museum in the world to be devoted exclusively to the American Indian was opened in New York City. It is the New York Museum of the American Indian and shares with the Hispanic Museum a site overlooking the river which Hendrik Hudson entered on his discovery of the waterway which now bears his name. The new museum was founded through a gift of George G. Heye, himself an archaeologist passionately interested in the history of the Indian. In other museums the red man is represented by exhibits scattered among relics of other races and civilizations, sometimes lost altogether amid the more highly developed and spectacular cultural remnants of other peoples. In the new museum the Indian is jostled by no one. It is his museum, where his pottery, his weapons, his canoes, his musical instruments have the proper amount of space and attention. The result is astonishing. It recreates before the eye of the modern apartment dweller an entire epoch, a whole world which has vanished within a century and a half, save for traces in the isolated reservations and in the extremely interesting colonies which still survive in southwestern United States.

To any musician, and especially to a musician interested in the music of the "barbarians," a visit to the new museum opens vistas of the deepest interest. The exhibition of musical instruments is amazingly varied and complete. In addition to those instruments on exhibition, there are countless others in the collection for which there is no space. However, those which are shown cover the complete range of types. The others are merely variations upon the same theme.

To be sure, the music of the American Indian was primitive. The instruments he contrived were principally instruments of percussion and wind. There is one exception, however, in the case of the guayo, which is perhaps the most primi-

tive of all friction instruments, the "Piltown Man" of the viola family. The guayo is a notched stick of very hard wood, against which another bit of hard wood is rubbed to produce a sound like the purring of a large contented cat. It was used to accompany lullabys and songs of the gentler sort. It had no place in the music of the dance or of war. The guayo in some cases is brilliantly decorated in the crude colors which one can find today in any gallery where a Gauguin or a Cezanne is hung.

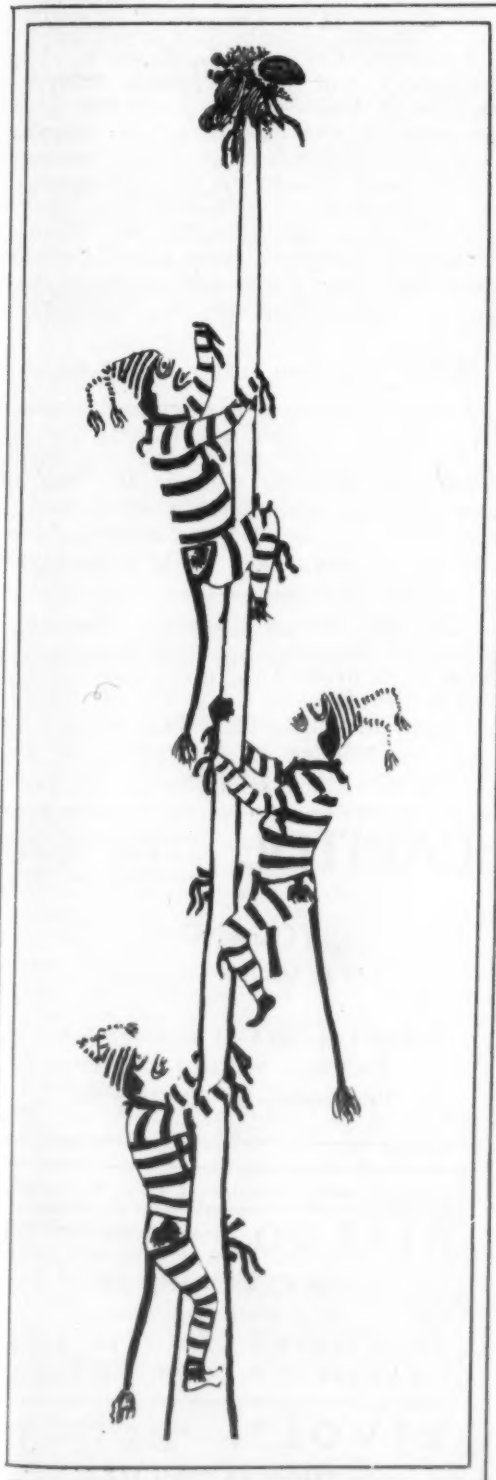
Use of Music in the Tribe

The instruments of the Indian were used primarily for one of three purposes: wooing, war, and the dance or masque of the sort which still persists among the remnants of the Hopis and Zunis of the Southwest. The Indian, it seems from his musical instruments, was a fierce warrior and a gentle lover as well as a good dancer. As a lover he expended great thought and ingenuity in the design of his "flageolet." The name which the instrument bears is hardly appropriate since, unlike the true flageolet, it has no reed. It is a sort of flute with a varying number of holes upon which the fingers played. It produces soft, seductive music, well suited to melt the heart of any woodland Pocahontas.

The lover gave rein to his primitive sense of decoration in the bright designs, the tufted plumes and the eagle feathers with which he adorned the instrument of wooing. These flutes, it appears, were in almost universal use among the Indians in every part of the country. It is the flute which is mentioned in the Indian Love Songs of Charles Wakefield Cadman.

The other instruments—wind whistles, rattles, drums and their variations—the Indian used in his dances and ceremonials. The dance, as Havelock Ellis points out in his "Dance of Life," is the oldest form of artistic expression. The impulse to dance exists even in birds and certain members of the ape family. It exists in primitive tribes where no other form of artistic expression is in evidence. Within recent years the ballet, the masque, the dance, which are all, fundamentally speaking, identical, have undergone a startling renaissance which, like the new movement in painting and in music, had its impetus in the "barbarians." It came from the steppes of Muscovy whence came Scriabin, Stravinsky, Rimsky-Korsakoff and their

[Continued on page 19]



American Museum of Natural History
From an Indian Printing, Illustrating a
Traditional Ceremony in San Ildefonso
Pueblo, N. M.

STRAVINSKY TO BE CLEVELAND'S GUEST

Will Conduct Orchestra in Special Performances Next Season

By Florence M. Barhyte

CLEVELAND, Sept. 6.—The Cleveland Orchestra will enter upon its seventh season in October with the inspiration of a remarkable record—a record which guarantees the continuance of its artistic growth and the scope of its influence.

Cleveland music-lovers congratulate themselves upon the continuing service of Nikolai Sokoloff, the first and only conductor of the orchestra, to whose extraordinary gifts its achievements are due. He has returned from a European trip with varied and attractive programs. Soloists from the new and the old worlds will again justify their claim to international fame. The personnel of the orchestra has been strengthened. Arthur Shepherd enters upon his fifth year as assistant conductor and as editor of delightful program notes.

The regular symphony subscription series will include eighteen pairs of concerts, beginning Oct. 16. In addition to the brilliant list of soloists, Igor Stravinsky will come as guest conductor. Following numerous requests, an all-Tchaikovsky program will be given again.

The usual Wagnerian program will also be given, with Elsa Alsen, soprano, and Clarence Whitehill, baritone, as soloists. The return of Georges Enesco, who was enthusiastically received as guest conductor and violin soloist last season, is announced, but this year Mr. Enesco will appear only as soloist. Other favorites with Cleveland audiences will include Edward Johnson, tenor; Pablo Casals, 'cellist; Olga Samaroff, Alfred Cortot and Beryl Rubinstein, pianists; Mischa Elman and Efrem Zimbalist, violinists; Maria Ivogün, soprano; John Charles Thomas, baritone, and three

members of the orchestra—Arthur Beckwith, concertmaster; Carlton Cooley, viola player, and Victor de Gomez, 'cellist.

Other attractions are scheduled for the ten popular Sunday afternoon concerts. Ten children's concerts will be given in Masonic Hall and two in West Technical High School. A memory contest, to which adults will be admitted, will be held for the fifth time.

Mr. and Mrs. Sokoloff are visiting friends in Santa Barbara, Cal., for several weeks. Mr. Sokoloff will then go to the Adirondacks to spend a week at Adolph Lewisohn's camp.

Normal Situation Is Seen in Concert Buying

[Continued from page 1]

possible in any American city. Although their fees are often less than they can command here, living expenses are lower and tours involve none of the overhead which often proves disastrous. Distances are so short that several concerts a season can be given in each city, a thing which is impossible in America for several reasons.

Return Engagements

"One of the chief difficulties in booking artists across the country today," one of the New York managers says, "is that it is almost impossible to secure return engagements. There are so many artists available—artists of the first water—that no matter how successful a concert you have in a city you can seldom return to it for five years. By that time the reputation you have worked to build up has been forgotten, your previous triumphs there counts for nothing. Even the most spectacular artists, the stars, seldom get re-engagements for the next season. If the public hears one violinist this year, they must have another one next. And there are enough violinists, pianists and singers to fill the demand. That is one reason why we have to make such big jumps in routing artists. That is why overhead is so high and even successful tours are often unprofitable."

It is this situation which has caused managers to restrict their lists, as much as possible, to artists with reputations in America. Local managers are buying conservatively and are buying only what they consider to be "sure-fire hits." They are trying to avoid repeating mistakes of last year, and national managers, realizing the demand for established artists are trying to fill it.

"Booking has been very slow this year," George Engles says, "but it is beginning to come in now. The larger cities are booking earlier, the smaller centers are holding back. The outlook, it seems to me, is good and shows a tendency to return to normal. Local managers are adopting a conservative policy. They have been looking for an improvement in business conditions before placing their orders. There has been no improvement, but neither has there been a slump."

"The attitude of local managers is not due to the artists' fees. I don't think fees are too high, but I do think there are too many artists in the market and that there is too much competition among them. That situation is solving itself. Artists who have a bigger appeal in Europe than here are going back and, as the balance is restored, the American concert business will be carried on normally. Conditions of the past few seasons have been due to inflation. That is passing now, and I think we may look forward to a new prosperity established on a sound basis."

F. C. Coppicus also believes the solution of the European situation will automatically cause readjustment in the American concert business.

"More and more artists," he says, "are remaining in Europe. The situation in the concert field here is at the pre-war level, or perhaps just a little above. Booking has been slow and conservative. There was practically none in the spring, but it is beginning to come in. The cities have full schedules by now, but the small towns show little activity. There is no demand for new artists. Everyone recognizes over-crowding in the field, and managers are doing

their best to eliminate unnecessary competition. I myself am offering no new artists this year, and several of those on my list will tour Europe and not appear here."

Bookings Increase

The Arthur Judson office, Mr. Gilpin says, is experiencing the same situation. Booking is late, but is beginning to increase rapidly. Prospects for next season seem good and based on a firm foundation—on sound conservative judgment.

With no new artists listed, Daniel Mayer, Mr. Levine states, has a larger booking than last season. Orders have been late, but during this month booking has been heavy and already exceeds last year's by about \$30,000. Mr. Levine agrees with other managers regarding indications of a return to normal conditions and a stabilization of the situation.

F. C. Schang of the Metropolitan Musical Bureau believes that light theatrical bookings throughout the country will help the concert business.

"There is practically no road business booked for theatrical companies for the new season," he says. "Compared to it, concert booking is very heavy. The lack of competition in theaters should mean better business for concerts. It may, of course, also mean that spectacular, almost theatrical, attractions in the concert field will be exceedingly popular."

"The tendency toward stabilization, the return to a pre-war basis which is evidenced in the concert field, is due, I

think, in large part, to the fact that there are almost no fly-by-night managers left. They were a bad influence and have been gradually eliminated. That and the restoration of the European concert field should rapidly solve the situation."

Among the artists, famous abroad, who will appear in American next season there is an unusually large percentage of pianists. Among them are Alexander Brailowsky, Mme. Leschetizky and Nicolai Orloff, under the management of the Wolfsohn Bureau; Adela Verne and Nadia Boulanger, who are being brought by George Engles, and Nicolas Medtner and Igor Stravinsky, who will be managed by Arthur Judson. All have international reputations and are among the few exceptions in the managers' decisions not to add to their lists next season.

Counterbalancing the newcomers is a roster of artists who will remain abroad during 1924-25. This includes the names of Leopold Godowsky, Erika Morini, Jacques Thibaud, Amelita Galli-Curci, Ignaz Friedman, Vera Janacopulos and Sigrid Onegin. Elena Gerhart will be in America for a short tour only. Mitja Nikisch, if he comes at all, will return to Europe after a few weeks.

The American concert situation will no longer be abnormal, now that the European market is opening up again, it is felt. The outlook for the coming season, managers agree, is most encouraging and promises a swift and profitable return to normal conditions.

Gabrilowitsch Invited to Conduct Orchestras in Europe This Month



Ossip Gabrilowitsch, Pianist, and Conductor of the Detroit Symphony

Ossip Gabrilowitsch, pianist, and conductor of the Detroit Symphony, who sailed for a vacation in Europe late in June, will interrupt his holiday at the various Continental resorts to conduct three concerts this month. He was invited to lead two concerts of the Berlin Philharmonic, at present under the conductorship of Wilhelm Furtwängler, who will come to America next winter as guest conductor of the New York Philharmonic, on Sept. 10 and 26, and on Sept. 21 he will appear as guest conductor of the Amsterdam Concertgebouw Orchestra, which is led by Willem Mengelberg, when he is in Holland. Mr. Gabrilowitsch will sail from Hamburg on Oct. 2 and will open his concert season with a New York recital in Aeolian Hall on Oct. 25.

Following a visit to cities in Holland and a fortnight in Munich, Mr. Gabrilowitsch spent a week at Gastein, a resort in the Austrian Alps, where he met several musical friends, including Fritz Kreisler, Frederick Stock, Kurt Schindler, Carl Flesch and Bronislaw Huberman. Later he joined Mrs. Gabrilowitsch and their daughter, Nina, on the Italian Riviera, for excursions to Vienna and other cities.

New England Conservatory Library Receives Donations

BOSTON, Sept. 6.—Registration for classes and private instruction in the New England Conservatory will begin next Thursday morning with the usual picturesque crowding around Crawford's statue of Beethoven.

The library has received several valuable additions, including a large collection of violin music by classic and modern composers, presented by Charles

Stratton; pamphlets, programs and papers relating to the conservatory's early history, given by Helen G. Moseley; books and musical works received from Theodor Willard; chamber music from Dr. George H. Powers; miscellaneous music contributed by George Fred Williams, and the original manuscript of the ballad "Cahal Mor of the Wine-red Hand," by Horatio Parker. Additions have likewise been made to the Conservatory's orchestral library.

W. J. PARKER.

Whiteman Orchestra Scores in Atlantic City Concert

ATLANTIC CITY, N. J., Sept. 8.—Paul Whiteman and his orchestra scored a success in two Sunday programs given recently in the Garden Pier Theater. Capacity audiences at both concerts found much delight in the presentation of a program of modern jazz music. Ross Gorman, saxophonist, and Michael Pingatore, banjoist, were greeted enthusiastically for their solo work.

VINCENT E. SPECIALE.

Harry Kaufman Offers Scholarships

Harry Kaufman, pianist and teacher, has offered a full scholarship to one boy and one girl for instruction beginning with the fall term. He has requested that applications be presented by Sept. 20 to his secretary, Lilian Lewez, at 105 West Fifty-fifth Street.

The Symphony Players, the small group of musicians selected from leading New York orchestras, have been engaged for a program to be given at Rutgers College on Nov. 21. The appearance will be included in their tour of New Jersey and Pennsylvania.

CAPITOL

Broadway at 51st St.
EDWARD BOWES
Managing Director

"YOLANDA"

With MARION DAVIES

CAPITOL GRAND ORCHESTRA
CAPITOL BALLET CORPS
Presentation by ROTHAFEL

Theatres under direction of Hugo Riesenfeld

RIALTO, Broadway & 42nd St.

THE CLEAN HEART

A Vitaphone Production
RIESENFELD'S CLASSICAL JAZZ
FAMOUS RIALTO ORCHESTRA

RIVOLI, BROADWAY AT 49TH STREET

THOMAS MEIGHAN

IN

"THE ALASKAN"

RIVOLI CONCERT ORCHESTRA

The Apex of the Music and Art Center

New Steinway Building
109-11-13 W. 57th St.

Now in course of construction. Studios to rent for musicians and teachers.

Ready for occupancy early 1925

Renting Agents,
Douglas L. Elliman & Co.
15 East 49th Street
New York City

Studio for Rent—50th Street—Steinway Grand. Mornings 9-12 or Afternoons 2 to 5. \$7.50 Weekly. Circle 7914.

For Rent: Daily 9 to 5, distinctive studio and reception room, beautifully furnished, overlooking Fifth Ave. Knabe piano, 4 West 40th St. Seen by appointment only. Phone Longacre 9137.

Players wanted. Kriens Symphony Club. Orchestra of 125 men, women, boys, girls. Christian Kriens, Conductor. Weekly rehearsals, concerts Carnegie, Aeolian, etc. Brass, wind, violas, basses specially wanted. Apply mail only. Kriens Studio, 303 Carnegie Hall, New York.

ARRANGER

Orchestrations for small or large orchestra, also for phonographs, any combination desired. Piano and vocal settings for songs, etc., by amateur composers a specialty.

CARL F. WILLIAMS
701 Seventh Avenue, New York City
(Room 801)

Alviene School of Theatre

30th Year

UNIVERSITY OF THE

THEATRE

DIRECTORS
Alan Dale
Wm. A. Brady
Henry Miller
Sir John Martin
Harvey
J. J. Shubert
Marguerite Clark
Rose Coghlan

COURSES FOR ACTING, TEACHING, DIRECTING, DRAMA, OPERA, PHOTOPLAY

STAGE DANCING
and **SINGING.** Developing poise and personality essential for any calling in life. Alviene Art Theatre and Stock Co. (appearances while learning). N.Y. debut and careers stressed. For Prospectus (write study desired) to Secretary, 48 West 22nd St., N. Y., EXT.

MARION DAVIES in JANICE MEREDITH

with the greatest cast ever assembled.

at the
COSMOPOLITAN THEATRE
Columbus Circle
MUSICAL SCORE by DEEMS TAYLOR
COSMOPOLITAN ORCHESTRA



Who Is to Blame for the International Festival of Modern Chamber Music at Salzburg Being Carried on Without Public Hearings for American Composers?—European Works Performed Apparently No Better in Many Instances Than Those of United States Musicians—Leo Slezak Tells in His "Complete Works" How "Lohengrin" and "Elsa" Really Met, and Many Other Things—The Pity of a Passion for Music That Cannot Be Legally Gratified—The Advantage of Simultaneous Competitions—When the Sword Is Mightier Than a Pen

Dear MUSICAL AMERICA:

Can you wonder that no American compositions were heard at the second chamber music festival of the International Society of Modern Music at Salzburg?

If we, as Americans, fail to give our composers the attention due them, how can we expect other countries to make up for our negligence?

Writing from Salzburg to the New York Times, Olin Downes says that Russia, France, England, Germany, Hungary, Austria, Switzerland, Holland and Czechoslovakia were represented at the concerts, and that the explanation of no American works being heard was that none had passed the jury.

"Perhaps not," adds Downes, "but certainly there are American composers of the highest rank whose music would at least have stood comparison with some of the European works that were performed. There was the impression that the American section of the International Music Society had not coordinated its efforts very effectively."

I can easily understand a European musician not widely conversant with American music thinking: "These American composers can't be such great shakes. If they were, American orchestras would make more of them."

Are you surprised if they use this as an argument? As a matter of fact, some of our American composers get better showings abroad than they do at home; but the general attitude of Americans is what I am talking about, not exceptional cases.

Certainly, it's our business to set the ball a-rolling. Once fairly started, nothing can stop it.

As to the quality of music heard at the festival, Downes says it was all of "late vintage, and some of it no tastier than late vintages are likely to be."

There you have it in a nutshell. Downes further quotes Malipiero as saying: "Modern music has always existed." Yes; and, as we are constantly reminded by articles in magazines, it has been repeatedly decried until public taste became adapted to it. Take, for example, the score of "Faust" being criticized as "too modern." Yet it was at first.

On the other hand, I do not foresee that music written solely with a view to "modernism" can be lasting. The reason for composition must go deeper

than that. I remember a musician saying of certain young Russians: "They seem to compose because they want to, not because they have to."

There is the situation in another nutshell. Music that endures is written because the composer simply has to express what is in him and tries to express it in the clearest way. Little does he worry whether he is "modern" or not.

Someone, you know, asked Mendelssohn what the chord was that comes out with such a nice and jolly swish and swoosh at the beginning of his Wedding March. Mendelssohn replied that he didn't know and didn't care.

We turn up our noses these "modern" days at dear old Felix Bartholdy, but you must admit that he had the right idea that time.

* * *

Those who know Slezak, the humorist, and he is no less a man than Leo, the tenor, will surely pray that some happy chance will bring to them a copy of his "Complete Works," a volume of some 250 pages which has been issued in Germany. Slezak was always a practical joker, and his book is written with a lively sense of humor. Some enterprising publisher will surely bring out an English translation, but meanwhile a few characteristic anecdotes have reached me through the London Daily Telegraph, in which staid and respected journal Robin H. Legge regales his readers.

There is one priceless story about a performance of "Lohengrin" at Covent Garden in the heyday of that famous house. It was, by the bye, under the régime of Maurice Grau, who is fervently praised by the singer. The circumstances precluded the possibility of rehearsal, and Slezak was unaware of the off-stage identity of the Elsa of the cast until he was actually on the stage. The troubled maiden of Brabant was in a similar predicament. For once, her Knight of the Swan was really unknown to her. They had never met.

"There I stood," says Slezak, "like an electric reflector in my silver costume, and warned her not to inquire too closely as to my identity or terrible complications would arise. After she had assured me that I might depend upon her discretion as curiosity was not a trait in her character, I declared my ardent love for her. Then I fell upon my knee before her, and, reclining as she was, I drew her head to my breast and whispered to her, 'Permit me to introduce myself; my name is Slezak.' 'Glad to meet you, sir; I am Ternina!'" And, comments Mr. Legge, "all this was done in the best German manner of auto-introduction and very much coram populo!"

* * *

Another London story is not such a happy one. Indeed, Slezak confesses that he was so deeply hurt by the incident that he left England abruptly. It happened during the Boer War, and at a critical stage of that unfortunate conflict. To understand the feelings of an audience at that time, you must realize the anxieties of the people.

The siege of Mafeking had dragged on and it seemed that the defenders of that little South African town were doomed. No news had come through for some time. It was known only that Baden-Powell, afterward of Boy Scout fame, was somehow holding out, although the troops and inhabitants must be pretty near starvation. Long Tom was pumping shells across the veldt into the seemingly doomed town, and at Covent Garden "Lohengrin" was in progress.

Slezak tells what happened in this way: "The first act was drawing to a close. I had done my worst with *Telramund*, King Heinrich had sung, I was finishing *Telramund* off, when someone in the gallery called out, 'Mafeking is relieved!' Whereupon the Royalties present, including the then Prince of Wales and the King of Sweden, and their attendants and the entire audience rose to their feet, the orchestra played the national anthem, in which the house joined. No thought more of 'Lohengrin'! The audience was far too excited and streamed from the theater, and the curtain fell."

* * *

Many comic situations have resulted from stage waits in operas, but I've never heard of one in which the text of the work made the case more ludicrous than one related by Slezak. The occasion was a performance of "Götterdämmerung" conducted by Mottl. "The curtain rose on the 'Gibichungshalle'; Gut-rune, Gunther and Hagen should be sitting at a table, and to Gunther it fell to explain to the others that he was sitting by the banks of the Rhine. Those, how-



Georges Enesco, Rumanian Violinist, Conductor and Composer, Who Paid His First Visit to America Three Years Ago and Established Himself So Well with the Musical Public Here That He Has Returned Annually Since, Covers, in His Capacity as a Three-Ply Artist, a Wide Field of Activity. He Admits He Spends Eight Months of Every Year Composing and the Other Four Playing the Fiddle, with an Occasional Appearance as Conductor

ever, who were not so sitting were Hagen and Gunther. Frau Reuss-Belce, Gut-rune, as a fact, sat there alone and gazed doubtfully at Mottl. The music proceeded; Gunther's 'entrance' arrived, but no sign of him was visible. Mottl laid down his bâton and cursed under his breath. ("Sauwirtschaft, Lausige!" is reported to have been his actual expression!) "There was a considerable pause, when at length Gunther literally leapt through the door and, breathless, roared, 'Here sit I by the Rhine.'"

* * *

The pen is popularly supposed to be mightier than the sword, but I notice that when Raoul Gunsbourg fought a duel with General Bezobrazoff he used the latter weapon.

And he won.

That is, Composer Gunsbourg "easily vanquished the warrior, running him through the right arm at the outset and wounding him so severely that he was unable to continue," according to a newspaper account of the encounter.

The quarrel began in a café, which is the right and proper place for a duel to get going in. The General said something to which the composer, who is also the director of the Monte Carlo Opera, objected. It concerned someone related to a princely family. There were words. And then naturally, tactfully and thoroughly, the duel was staged on the sand dunes of Veraville. I forgot to say that all this happened in France.

Gunsbourg doubtless saw that the *mis-en-scène* was perfect, but I question if he used the same sword that *Manrico* waves when he warbles "Di quella pira."

I wonder what the outcome would have been if the duellists had tried pens. But Musician Gunsbourg can still do something in that line. He can write a piece descriptive of the affray and so immortalize his victory.

In this respect he appears to have an unfair advantage over his opponent.

* * *

When is a violinist not a violinist? And where?

I hear one "Jascha Heifetz" was billed to make the ghost of Paganini envious by playing in a theater in St. Louis, Mo. Now the actual Jascha's managers, the Wolfsohn Musical Bureau in New York, state that this placid young virtuoso was not within 1000 miles of St. Louis at the time.

Another statement explains the mix-up as a practical joke, saying the confusion arose from the fact that St. Louis sports a young man who looks like Heifetz and is therefore nicknamed "Jascha" by his friends. But this "Jascha," they claim, does not play the violin and was never advertised to do so. So that's that.

But what is it?

You can't explain it on the ground of our Jascha having an astral body and sending it to St. Louis, because in that case he couldn't have played, as he did, at Ocean Grove that same evening.

Besides, I've never heard of Jascha's having an astral body, though everybody knows he often seems to possess ten fingers on his left hand.

What is your solution?

* * *

I believe that once an enterprising manager in a small English town announced a concert by Adelina Patti. The house was promptly sold out, of course; but a few minutes before the program was to begin, the local impresario stepped cheerfully out and explained Mme. Patti was unfortunately unable to appear and that her place would be taken by someone else. As concerts were not numerous in that particular locality, he presumably banked on few persons demanding their money back. At any rate, he had already collected most of the kale, and possession is nearly ten points of the law.

* * *

Which reminds me of the whistling instructor who, after collecting fees in advance for class lessons, prefaced the first session with a dissertation on the necessity of proper puckering in order to produce a good tone.

"Now pucker!" he ordered.

When the pupils snickered instead, he sadly remonstrated that until they puckered properly he could not proceed. If they asked for their money back, accusing him of fraud, he retaliated that it wasn't his fault if they failed to obey instructions.

All that twitters is not sold.

* * *

I suppose the law must function according to certain fixed rules and that exceptions cannot be made here, there and everywhere. If this were not so, just think of what a muss we'd get into!

All the same, it does seem hard lines that a young chap should be fined because of an insatiable love for music. I know perfectly well that he is charged with taking scores without leave (not without leaves, please understand) from the Public Library in New York, and that this is not the sort of thing even a musician should be encouraged to do; but, say reports in the daily papers, he could not afford to buy music books and craved music as uncontrollably as your proverbial drunkard does strong drink.

How many of the great composers in history, I wonder, might not have done the same thing if they had been pushed into a similarly tight corner? I don't accuse Mozart of crime, but we read that he wrote down, from memory, a certain Mass which was so carefully guarded that no choir member was allowed to carry away a note of it. Our music teachers applaud Mozart for this because it shows what a genius he was.

I cannot applaud this youth who walked off with what didn't belong to him, but when I read that he says he has always wanted to be a composer, that his compositions were rejected, perhaps because he lacked the technical

[Continued on page 8]

MEPHISTO'S MUSINGS

[Continued from page 7]

knowledge to put them over with publishers, and that he felt the need of study, I do not condemn him as harshly as I do some other musical offenders.

If his passion for music can be controlled and directed, instead of being either suppressed or allowed to run riot, what may not the results be? Some patron of the arts may have an answer up his sleeve.

* * *

It is a pity that musicians are so often troubled about money—or the lack of it—but possibly they wouldn't otherwise be urged to their highest activity.

Eugene Goossens is luckier as a composer than as a business man. He is, I am informed by an item from London in the *New York Evening Post*, financially bankrupt, though I don't imagine his musical ideas have run as low as his dollars.

As conductor of the British National Opera Company, Goossens' income fell from \$4,500 to \$3,500 in a slack season three years ago, and this summer he has not been earning more than \$125 a week by conducting rehearsals.

"As his popularity increased," says this dispatch in the *Post*, "he found his expenses rose accordingly, and he resorted to money lenders, whom he owes \$7,000 for cash advances and \$7,500 in interest." Goossens has filed liabilities in excess of \$25,000 and assets of about \$500.

It may pay for a musician to make himself popular, but apparently he has to pay, too.

What will Goossens do to retrieve his fortunes, I wonder. He might do various profitable things in America, such as conducting, lecturing, composing saleable songs—or just collecting.

If he doesn't come, he will be unique.

* * *

Sometimes, though, musicians succeed in hanging on to their money. The late Christine Nilsson was one of these. She bought real estate in America, which she still owned at the time of her death, and she had a tidy little bank roll. Now, under the terms of her will, the National Museum of Art in Stockholm receives twenty-six masterpieces from her art collection.

So let no one get discouraged.

* * *

In these days of contests and competitions a great deal of time might be saved. It seems to me, by having the contestants perform simultaneously instead of in rotation.

Musicians and critics are constantly advocating ensemble playing and singing. Then why not carry the idea a little further than the simultaneous performance of different parts or rôles? Of course, if many piano students were competing for a prize, there would be some difficulty in jamming a sufficient number of pianos together; but, if this could not be arranged, the contestants could make gramophone records and have these all ground out at a given signal. Fiddlers, carrying their own instruments, and singers would not have to worry over this detail, even for accompaniments, because one accompaniment would answer for them all.

I remember hearing a school concert once when four upright pianos were strung straight across the platform. Before the program was over, eight young maidens came forward and, sitting in pairs at the aforesaid pianofortes, rattled off the Overture to "Zampa" with much brio, aplomb, élan and esprit de corps. You may have heard this piece, but I am sure you never heard it rendered with such technic and interpretation. It was some rendition. And I was told afterward, by a visitor who was allowed back-stage, that four more pianofortes stood, back to back, against the four that were visible. Eight more young maidens sat, in pairs, at these and techniqued, and interpreted as blithely as their sisters.

I relate this only as a suggestion, and to show what can be done.

* * *

The theme is susceptible of many variations and much expansion. Instead of alternate casts on different nights in an opera, why not have several *Marguerites*, an equal number of *Fausts* and the necessary complement of my namesakes singing in unison? Comparisons between the relative merits of individual conceptions could be much more easily

made that way than under existing arrangements. Besides, your critics would have fewer performances to attend. And newspapers would save quite a lot of space, which I understand is something editors are pleased to do.

In the case of symphonies, different conductors could lead the same orchestra, each from his separate desk. Then when the audience tired of watching the gyrations of one leader, they could fasten their eyes upon his neighbor.

As a nation, we're reported to be willing to try anything once.

* * *

Even Venice is no longer preserved. Before long they'll be modernizing the drains, or something equally drastic. Anyway, the picturesqueness of the most picturesque city is being whittled away.

This lament is apropos of the news that all the gondolas are to be equipped with motors. So, instead of an oarsman with "a tenor voice of super-Santley

tone," your boat, next time you go out to see the Maria della Salute, will probably be manned by a taciturn automotive engineer, and the sounds and smells of the Grand Canal will be enhanced by the phutt-phutting and the exhaust gases of an internal-combustion engine.

Venice is a strange city, and the newcomer who arrives at night is doubly impressed by its strangeness. I remember the experience of an artist friend of mine who was deposited in the place somewhere toward the "witching hour" to find that he had to engage a gondola to take him to his hotel. Well, the gondolier who grabbed his luggage looked even more like a "brigando" than Nelson Keys in Charlot's Revue. He bore an unmistakable family resemblance to *Sparafucile* in "Rigoletto," and when the gondola was turned into a maze of dark and narrow water-ways my poor friend thought his last picture had been painted. But the aspect terrible turned

out to be merely the business visage of a highly respectable gondolier, no more sinful than a New York taxi-cabby.

Alas! that the gondolieri must go the way of the old hack-drivers, bowing to the inevitable law of this motor age. They were a romantic lot, although their advertised inclination toward canzonet and barcarolle, or a tune thrummed on a mandolin, was probably more a legend than a fact. Now, as the taxi-gondolas go chugging along the canals, there will be no more talk of opera arias or folk-songs, no more inspiration for the creative musician. Ignition will probably be the one topic as the meter ticks off the watery miles. 'Tis a sad world, says your

Mephisto

Songs of the Texas Cowboy Reveal the Spirit of Pioneer Life on the Plains

Oscar J. Fox Seeks to Perpetuate Chivalry of the Plainsman as Portrayed in Melodies Which Took Their Rise in the Cowcamps of the Great West—Composer's Early Life on the Frontier Provides Background for Making Authentic Arrangements



Oscar J. Fox, Texas Composer

THE picturesque features of a nation are evanescent and live in memory largely through tonal expression. To seek out and preserve the romantic elements of his country is, to a considerable extent, incumbent upon the songwriter.

Oscar J. Fox, through his adaptations of cowboy songs, is perpetuating the spirit of a unique and purely American folk group, who were pioneers of life upon the vast ranges west of the Mississippi. Mr. Fox has touched these songs with the wand of his imagination in a manner to shed new light upon the elements of spirit and courage, tenderness and chivalry, simplicity and naïveté, which found expression through the plainsman's innate tendency to song.

Of the many collections of frontier ballads in existence, Mr. Fox has chosen from that of John A. Lomax, M. A., of the University of Texas. Among those which have been accorded a ready reception by publishers, "The Old Chisholm Trail" is strikingly illustrative of the inspiring use of song for the long, arduous driving of the herd over the thousands of miles of this famous cattle trail. The theme of the song is humorous and courage-infusing; the rhythm is infectious and conjures up a vision of the monotonous winding of the route over which the cattle must be spurred along with rallying cry and saved from stampeding by the cheer of the cowboy's low whistle and song.

Abounding in sentimentality, the cowboy was fondly attached to his life in the open, whose charms he relates in "A Home on the Range," known as the cowboy's "Home, Sweet Home." Mr. Fox has delightfully harmonized the appealing melody in which is set forth the fascination of life under clear skies in the playground of the buffalo, deer and the antelope, "where seldom is heard a discouraging word."

The fast disappearing genus cowboy was deeply religious at heart, however crude the exterior. This mood is interestingly revealed in what Mr. Fox terms a cowboy spiritual, "Rounded Up in Glory." The forceful phrases of the cowcamp, coupled with a hymn-like setting which is both musing and rousing in character, has resulted in a song which has swept the country because it is cast in a new mold.

In "Bury Me Not on the Lone Prairie" Mr. Fox has unearthed an excellent melody. His treatment of the material unfolds the vastness and solemnity and awe-inspiring characteristics of the plain and enshrines the best beloved and most widely known song among the plainsmen.

It is characteristic of cowboy songs that they are not the expression of the individual but of the entire cowboy community. Several versions of a statement are found in each song whose stanzas frequently run into the hundreds, added unto by every cowcamp from Texas to Montana and from the Rockies to the Mississippi. If occasionally the themes are borrowed, they are for the greater part instinctive, born of the necessity of finding soothing tones to quiet the cattle.

A Native of the Plain

It is quite in the natural course that Mr. Fox should sponsor these folk-songs and deliver them to the public in a fashion which robs them of nothing which their intimates might miss while preserving their value. His most impressionable years were divided between love of the plainsman's life and the love of music. Both tendencies were inherited from cultured forebears, who adopted the pioneer life of Burnet County, Tex. The piano which held Mr. Fox's boyish attention was brought to Texas by his grandfather in 1846, one of the first to enter the wilds of the newly annexed State.

Deciding in favor of music, New York and Switzerland were chosen for study. Dr. Lothar Kempter, conductor of the Municipal Opera in Zurich, and Dr. Carl Attenhofer, choral director, exerted an inspiring influence which is gratefully remembered. Mr. Fox is at present a leading factor in the progress of music in Texas. He shares his time as choral director and voice teacher with his work of composing, for cowboy song literature forms but a light diversion for his creative talent. A long list of published art songs are to his credit, in which the composer adheres to the melodic line. To write an opera which will embody strictly American features is the musical goal which Mr. Fox has set for himself.

GENEVIEVE M. TUCKER.

Mitja Nikisch Postpones American Tour Until Next Season

Mitja Nikisch, pianist, has cabled to ask his manager, Daniel Mayer, to postpone his second American tour until next season to enable him to fulfill many important engagements in Europe.

WORKS BY CUBANS HEARD IN HAVANA

José Mauri and Rafael Pastor Display Gifts in Orchestral Compositions

By Nefia Beñítez

HAVANA, CUBA, Sept. 1.—The best symphonic concert of the season was given at the Campoamor Theater on Sunday morning, Aug. 24, by the Sociedad de Conciertos de la Habana, whose symphony orchestra is under the expert bâton of Gonzalo Roig. The orchestra played wonderfully well, being in its best form.

The Overture from "Der Freischütz" opened the program, followed by an Elegie for strings, composed by Guillermo Tomas, the violin solo being finely played by Virgilio Diago.

An Intermezzo Sinfonico by José Mauri and a Gran Polonesa by Rafael Pastor exhibited the gifts of these Cuban composers. Both brilliant compositions, they were greeted with enthusiasm by the large audience.

Perhaps the greatest interest centered on the interpretation of Grieg's A Minor Concerto by the young and talented pianist José Echaniz. He gave a most artistic and musically performance. Mr. Echaniz, Mr. Roig and his men were cheered to the echo at the end. Never was so much enthusiasm and interest displayed at a symphony concert in Havana.

Chicago Opera Seeks Subscribers

The Chicago Civic Opera is looking for 18,205 subscribers for the coming season. The pledges of the 2200 guarantors who have underwritten \$500,000 a year have still two years to run but it is hoped if the additional subscribers can be obtained that the annual deficit can be greatly reduced. Last year the deficit was \$325,000, about \$25,000 less than the previous year. Chorus rehearsal under Attico Bernabini, chorus master from Rome, will begin on Sept. 17, and the principal artists will return during the next month.

Jaques Dalcroze to Open Paris School

After teaching during the summer in Geneva, Jaques Dalcroze will return to Paris to open his Institute de Rythmique at No. 52 rue de Vaugirard on Oct. 1. He will give professional and pedagogical courses especially intended for teachers of music and students of drama and stage production. The courses will continue until July 1.

Woman Uses Wagner's Bâton at London Concert

LONDON, Sept. 6.—A battered bâton used by Richard Wagner when he conducted excerpts from his operas in the Royal Albert Hall in 1877 was seen in the hands of Susan Spain-Dunk when she made her London début as an orchestral leader in the same hall on Sept. 4. In his excitement Wagner broke many bâtons, and this one is minus its point.

The Waning Season Finds Artists Still at Play

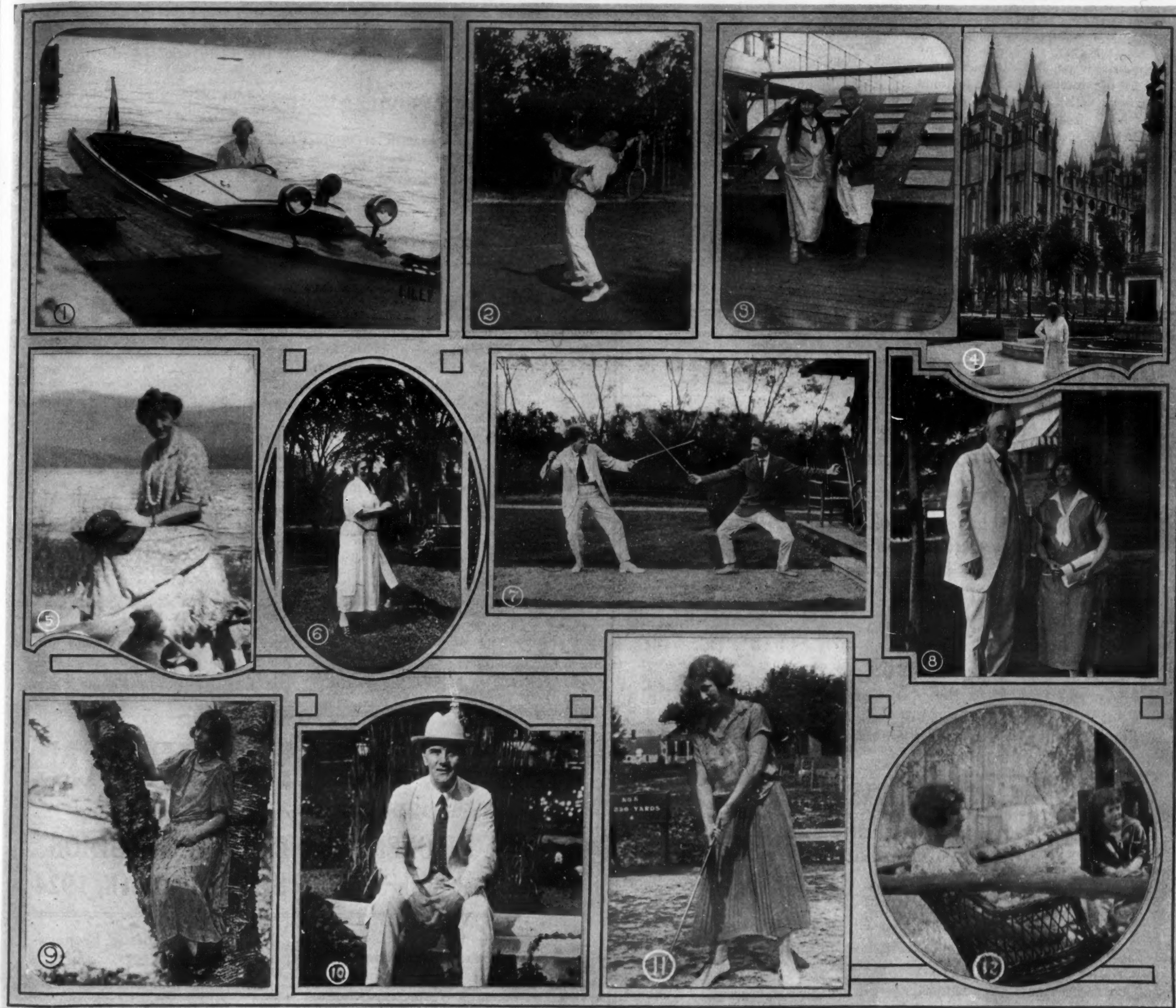


Photo No. 1 by Illustrated News; No. 9 © Underwood & Underwood

PERSONALITIES OF MUSICAL WORLD ENJOY ROUND OF SUMMER SPORTS

1, Maria Jeritza in the Austrian Tyrol; 2, Emil Telmányi, Violinist, at Skogshem, Sweden; 3, Annie Friedberg, Concert Manager, and Otto Heineman, President of the General Phonograph Company Returning from Europe on the Columbus; 4, Lucy Gates, Soprano, in Front of the Mormon Temple at Salt Lake City, Utah; 5, Emily Miller, Vocal Coach, at Lovell Center, Me.; 6, Jessie Fenner Hill, Teacher of Singing, at Averill Park, N. Y.; 7, Eddy Brown and Jacques Thibaud, Violinists, Demonstrating Their Skill with the Foils at Thibaud's Villa in France; 8, May Korb, Soprano, with Dr. Melville Dewey, President of the Lake Placid Club, at Lake Placid, N. Y.; 9, Frances Nash, Pianist, at Her Summer Home in Maine; 10, Frederick Gunster, Tenor, in an Italian Garden at Birmingham, Ala.; 11, Ethel Parks, Soprano, at Lake Winnepeesaukee, Wolfeboro, N. H.; 12, Frances Newsom, Singer of Songs for Children, with a Youthful Admirer at Tuxedo, N. Y.

THE season is drawing to a close, but there is still time to play. In the last weeks before they must begin to play and sing in earnest,

the artists are making the most of their vacations. There is Indian summer in Europe, too, even if it goes by another name, and it is still warm enough for boating and days on the lake and yet cool enough for

the more strenuous sports. So the artists spend their time on the bridge paths and the tennis courts and golf links enjoying the last days of their leisure and storing up strength for the hard winter ahead of them.

Maria Jeritza, between her work at

the Metropolitan and Vienna Opera Houses and her concert tours, has little time to play, but when she does she goes to her home in the Austrian Tyrol, near Vienna. There, by the lake among the hills, she leads an active outdoor life and preserves the svelteness which is

[Continued on page 24]

JOHN McCORMACK

EDWIN SCHNEIDER, Accompanist

MANAGEMENT
CHARLES L. WAGNER
D. F. McSWEENEY
511 FIFTH AVENUE
NEW YORK
Steinway Piano

PROSCHOWSKY

Author of "THE WAY TO SING"
Published by C. O. Birchard & Co., Boston, Mass.
STUDIO: 74 Riverside Drive, New York
Telephone Endicott 6139

"It is with a feeling of great satisfaction that I commend to you those artists and students who seek the truth in singing—the beautiful and lasting art of 'Bel-Canto.'"

Gratefully yours,

GALLI-CURCI



Bonzelle

Exclusive Management
National Concerts, Inc.
1451 Broadway
New York City

Victor Records Knabe Piano

GALLI-CURCI

Homer Samuel, Pianist

Manuel Berenguer, Artist

Victor Records

Steinway Piano



SCHIPA

Victor Records

Maron & Hamlin Piano



LHEVINNE

Ampico Records

Chickering Piano

Management
Evans & Salter
527 Fifth Ave
New York

MOSCOW THEATER SINGERS COMING FOR ENGAGEMENT

Morris Gest Also Books Mordkin and His Ballet Corps for Appearances in This Country

Morris Gest, who arrived in New York on the Majestic from a visit of ten weeks in Europe, has contracted for a number of interesting productions which he will make during the coming season. As already announced in *MUSICAL AMERICA*, one of the principal ones of these will be Mikhail Mordkin, the eminent Russian dancer, and his corps de ballet. Mordkin was first seen in this country in 1910 with Anna Pavlova and returned the following season, but has not been in America since. He will open his tour at the Metropolitan Opera House in the latter part of October, after which he will go on tour throughout the country. In his repertoire will be a new ballet, "Salammbô,"

founded upon episodes from Flaubert's novel of the same name, and five other ballets never before given in this country.

An interesting novelty will be the productions by Vladimir Nemirovitch-Dantchenko, co-founder with Stanislavsky of the Moscow Art Theater. Mr. Dantchenko will bring intact to this country the Moscow Art Theater Operatic Studio, which has occupied the stage of the Moscow Theater while the dramatic company has been in America during the last two years. The company numbers 125 persons and an additional seventy-five will be recruited upon this side. The organization, which is said by Russian critics to have revolutionized the musical stage, will present its own versions of Aristophanes' "Lysistrata," Gozzi's "Turandot," and its latest success, "Carmen."

Mr. Gest also made arrangements to bring to this country Jean Goulesko, gypsy violinist, who will be heard with his own miniature orchestra in private performances only. He also completed

arrangements for presenting Oscar Asche in his original rôle in "Chu Chin Chow," which Mr. Gest will revive for him upon an elaborate scale. Lady Diana Manners, who returned to the cast of "The Miracle" last week, will be seen during a brief period, after which she returns to London. During her absence her rôle will be played by Mary Garden, though Lady Diana will resume it when the production opens in Cleveland in the fall.

PAGEANT IN NASHVILLE

Band Assists in Presentation of "Persephone and Four Seasons"

NASHVILLE, TENN., Sept. 5.—Under the auspices of the Playgrounds Board of Park Commissioners, a pageant, "Persephone and the Four Seasons," was presented at the Vanderbilt Stadium recently. The pageant was arranged by Anne Mai Kennedy, who also had charge of the singing. Dancing and pantomime were directed by Mrs. Lucile G. LeBoutillier, costuming by Mrs. L. W. Hussey, and the musical program was contributed by the 117th Regiment Band, Sidney A. Groom, conductor.

The principal characters were Mai Claibourne as *Persephone*, Sibyl Harris as *Ceres*, Forrest Stephenson as *Pluto*, Sylvia Mertens as the *Wind*, Ruby Vaughn as *Cupid* and Effie Marie O'Connor as a slave dancer. Groups of children from the various parks in the city did excellent work in singing and dancing. An audience estimated at 10,000 attended.

The 117th Regiment Band has just completed a very successful season, having given fifty-four concerts in the different parks in the last nine weeks. The band consists of twenty-six trained musicians. They have been engaged to play for the opening of the National Convention of Exchange Clubs, which meets in Nashville the latter part of September.

MRS. J. A. WANDS.

ERICH SORANTIN JOINS CINCINNATI COLLEGE STAFF

New Violin Teacher Preceded Otakar Sevcik at Conservatory in Vienna

CINCINNATI, Sept. 8.—The engagement of Erich Sorantin as a member of the violin staff of the College of Music is announced by Adolf Hahn, director. Mr. Sorantin preceded Otakar Sevcik as teacher of violin at the Conservatory in Vienna.

The College began its forty-seventh year on Sept. 1. Scholarship examinations were held on Friday and Saturday. Sarah Y. Cline has charge of public school music in the College.

Mme. Liszniewska of the Conservatory staff had great success as soloist in the Hollywood Bowl, Los Angeles, where she played the Schumann Piano Concerto.

Henry C. Lurch has returned from New York and Boston and reopened his studio.

Dr. J. Elsenheimer, formerly a prominent Cincinnati musician, is a guest in the city.

Lorna Doone Jackson and Leo de Hierapolis have sung with success at the Zoo.

PHILIP WERTHNER.

Marya Freund to Make Short American Tour

Marya Freund, soprano, will return to America from Europe for a short tour this season. After singing a group of modern songs by Vycpalek, Satie, Milhaud, Auric and Castelnuova at the International Festival of Modern Music at Salzburg, in August, she is spending a few weeks at her home in Paris, making ready for her fall tour.

Olga Samaroff Gives Bar Harbor Recital

BAR HARBOR, ME., Sept. 8.—Olga Samaroff, pianist, recently gave a recital in the Building of Arts before an audience that taxed the capacity of the auditorium. She played compositions by Beethoven, Brahms, Chopin, Howe and Liszt.

RALPH FISHER SMITH.

Fine Churchly Music

*is a source of strength and dignity
in our religious services*

Plan now to have one of the most **Inspiring Christmas Services** ever held in your Church

The Adoration

By GEORGE B. NEVIN

Is Among Our Most Popular Christmas Cantatas. Has been sung in almost Four Thousand American Churches.



The Incarnation

Just Off the Press—**IS HIGHLY RECOMMENDED—TRULY RELIGIOUS MUSIC.**

By GEORGE B. NEVIN

(PRICE, EACH, 75 CENTS, NET)

George B. Nevin has again rung the bell with a Christmas cantata, "The Incarnation." It sings from the first to the last page and not only does the theme line sing, but the inner parts have something to say as well.

The first movement "While all things were in quiet silence" establishes a reverent opening mood and concludes with a verse of the ringing old carol "Wainwright." The second movement is a splendid chorus for male voices excellently wrought. Probably the outstanding movement is the "Reading of the Scrolls," in which we have a fine duo for basses, a brace of short solos, and a cantabile chorus. There is also a virile setting of "We Three Kings," for male voices, a lovely expression in "Sleep, Holy Child" with the soprano singing the air and many an effective humming bit under her, and the whole is brought to a strong climax with a recapitulation of "Wainwright" and a maestoso chorale.

For the choirmaster looking for a work that will have immediate appeal both for his choir and for his congregation this Christmas cantata by George B. Nevin is it. Do your Christmas shopping early and get a copy now; you won't regret it.—HARVEY B. GAUL in the *Pittsburg Post*.

Also a new sacred cantata for general use.

The Crown of Life

By GEORGE B. NEVIN

(PRICE, 75 CENTS, NET)

Mr. Nevin is one of our most successful writers of Church Music. On Request, These Beautiful Cantatas, So Full of Charming Melody and Rich Singable Harmony will be Sent for Examination, with a List of Mr. Nevin's Sacred Songs, Duets and Anthems.

ORCHESTRATIONS

For these three works can be rented. Correspondence invited.

OLIVER DITSON COMPANY, 178-179 Tremont Street, Boston 10
CHAS. H. DITSON & Co., 8-10-12 East 34th Street, New York

Order of your local dealer

RICHARD HAGEMAN

Conductor Metropolitan Opera Co. Thirteen Seasons

WILL RE-OPEN HIS NEW YORK STUDIOS

257 West 86th Street September 15th, 1924

Instruction

Orchestral Conducting

Art of Accompanying

Vocal and Dramatic Preparation

for

Concert—Opera—Oratorio

CLASS LESSONS

**OPER — COACHING REPERTOIRE — INTERPRETATION
ACCOMPANYING**

Arrangements for Lessons and Engagements as
Accompanist for Recitals

Address Miss M. Myers, Secy.

Telephone 5627 Schuyler

Examples of tone production aid both teacher and pupil

A man's voice does not demonstrate well to a woman student and vice versa, but with the

Oscar Saenger Course in Vocal Training

actual examples of tone production are afforded for each student's type voice, and so are of invaluable assistance.



Victor Records of the Oscar Saenger Course are on sale by all dealers in Victor products. Ask to hear them.

Victor Talking Machine Co., Camden, N. J.





WEEKLY SURVEY OF EUROPE'S MUSIC



Futuristic "Parsifal" Presented in Munich



Hans Knappertbusch, German Conductor, Who Has Been Leading the Operas at the Munich Festival

MUNICH, Sept. 3.—Munich offered as the chief novelty of its festival a modernist "Parsifal," which breaks away from all Wagnerian traditions in its staging and resembles more the expressionistic settings achieved on the new stages and in the new moving pictures of Germany than the routine operatic production. To enhance the mysticism of the work and to allow intricate changes through lighting effects, the opera was enacted behind a thin veil which in some cases preserved the illusion and in others obscured the action.

The first act was particularly successful. The hill sloping down, the great fir trees exaggerated against the sky, the lake in the background provide an ideal sylvan opening for the first scene. The mist seems to rise from the lake. The atmosphere is complete. The Grail Temple, too, represents a scenic achievement. There is a dais with an altar, surrounded by great green marble columns which rise and seem to vanish into space. The whole stage of the Prinzregenten Theater is used for this scene and the procession of knights entering through the archway at the back and coming down stage, is impressive and in perfect harmony with the sweep of the music.

The Klingsor Castle scene was, in itself, effective, but a new interpretation of the part of Kundry seemed to destroy the illusion. Instead of materializing as a spirit, when Klingsor summons her soul, Kundry is discovered on a couch in the very matter of fact dress which she wore in the first act. The Good Friday scene was strangely out of place and its point was entirely lost through the new conception. Instead of a flowery meadow and the warmth of spring, one saw bleak whiteness and the cold sun of a winter morning. The Magic Garden scene, carried out in the best expressionistic manner, is remarkably effective. Realism is thrown to the winds. Great flowers are painted on a gauze backdrop. Behind it is a black cyclorama. When it is down the flowers stand out. But, as in the scene when Parsifal makes the sign of the cross with his holy spear, when the black drop is raised the flowers become invisible. The verdant effect of the scene is attained without artificial flowers by the costumes of the Flower Maidens. Their multi-colored skirts and headresses, as they flash about, suggest flowers in the wind and when they are on the stage the illusion is complete. When they are off, however, the stylized painted flowers on the drops stand out too conspicuously and mar the effect.

Paul Bender again carried off the

honors as Gurnemanz. The Flower Maidens, led by Maria Ivogün and Elizabeth Feuge, looked delightfully fresh and lovely and sang exceptionally well. Karl Erb, the Parsifal, was better than most Parsifals but presented a stiff, unnatural awkwardness instead of a boyish shyness and simplicity. Gabriele Englerth was an adequate Kundry, but she is not big enough either vocally or dramatically to give the rôle its full flavor. Hans Knappertbusch conducted with his usually clean-cut skill and offered a performance that maintained dignity but avoided dullness.

The performance of the "Marriage of Figaro" completed the Wagner-Mozart series last week. The operas will be repeated until the middle of September, when a week will be devoted to the works of Hans Pfitzner. "Figaro," like most of the other Mozart operas, was remarkable chiefly for the roguish charm and fresh voice of Maria Ivogün. This time she was a sparkling Suzanna. Berthold Sterneck was a rather heavy Figaro, Elizabeth Schumann an effective Cherubino and Nelly Merz and Brodersen a dignified Countess and Count. Wilhelm Furtwängler conducted and accompanied the recitatives with a full appreciation of the lightness and delicacy of the music and the rococo atmosphere of the opera.

Fritz Busch May Leave Dresden Opera

DRESDEN, Aug. 30.—Fritz Busch, conductor of the Dresden Opera, may resign his post unless the State can come to a financial agreement with him. Last year, the Opera paid Busch 20,000 marks, and the remainder of his salary, 35,000 marks, was paid by a Dresden industrialist who is a well-known music patron. The State, however, has decided that it is beneath its dignity to accept private contributions for public subsidies and has offered Busch 50,000 marks if he will stay. The consensus of opinion seems to be that the young conductor, who succeeded Fritz Reiner here, will leave, as he can command a larger salary abroad.

International Society for Contemporary Music Names New Jury

SALZBURG, Sept. 2.—A new jury to judge the compositions submitted to the International Society for Contemporary Music was appointed after the Chamber Music Festival here. The members are: André Caplet, Paris; Alfredo Casella, Rome, and Egon Wellesz, Vienna. The substitutes are Zoltan Kodaly, Budapest; Albert Roussel, Paris; Francesco Malipiero, Rome; Schultz-Dornburg, Bochum; Fichtelberg, Warsaw; Nielsen, Copenhagen; Jalach, Prague, and Eugene Goossens, London.

Paul Hindemith to Appear in Paris

PARIS, Sept. 1.—Paul Hindemith, modernist composer, will appear in Paris next season with the Amra Quartet, which played at the Donaueschingen and Salzburg Festivals, in three chamber music concerts. Hindemith will play the viola in the quartet and will, undoubtedly, offer on the programs several of his own compositions and other works of the modern German school which Paris has not heard.

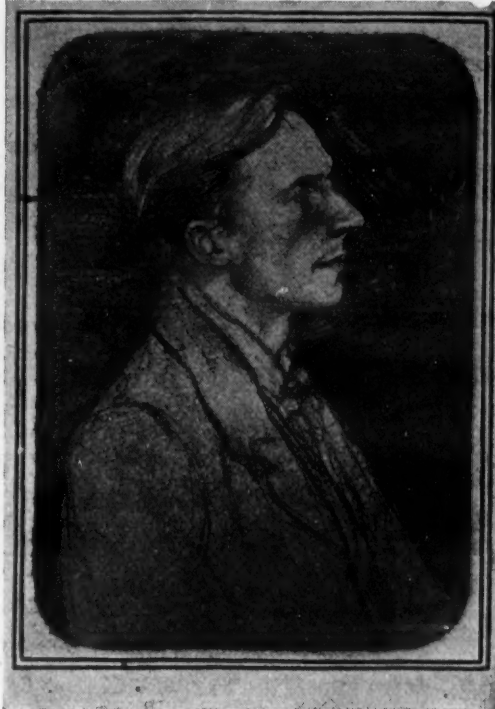
WEIMAR, Sept. 1.—The latest report here is that Julius Prüwer will not go to the Vienna Opera as conductor, but will accept a professorship at the Charlottenburg State Hochschule für Musik in Berlin.

VIENNA, Aug. 31.—For the first time since the war the Vienna Philharmonic will go on tour through southern Germany, playing in Munich, Nürnberg, Karlsruhe, Mannheim and Cologne. Bruno Walter will be the conductor.

BERLIN, Sept. 2.—Frieda Hempel will return to Berlin for the first time since the war this season to give recitals. She will then return to America for a long tour.

PARIS, Sept. 2.—Henry Moreau has been named Commander of the Italian Crown in recognition of his services as President of the French Society of Authors and Composers.

Rutland Boughton Essays New "Tristan" With Thomas Hardy's Poem as Libretto



Rutland Boughton, English Composer Whose Latest Opera Had Its Premiere at the Glastonbury Festival

LONDON, Sept. 3.—A new English opera, "The Queen of Cornwall," based on the play by Thomas Hardy, with music by Rutland Boughton, had its first performance at the Glastonbury Festival on Aug. 21. The Hardy play is a version of the "Tristan and Isolde" theme, but the opera, in its thematic construction, both poetically and musically, is entirely different from the Wagner work. There are two *Iseults*, Queen *Iseult* and *Tristan's* wife, *Iseult of Brittany*—the *Whitehanded*. The love motif is inextricably bound up with the double strands of jealousy which dominate the action of the play. In *King Mark's* absence Queen *Iseult* sails to Brittany, sent for by her namesake and rival, as the last hope of saving *Tristan's* life. As the *Queen's* ship nears the shore, *Iseult the Whitehanded* repents of her action and lies to the dying *Tristan* about the signal aboard ship which is to signify the *Queen's* arrival. *Tristan*, spurred on in strength by discovering her deceit, recovers and speeds to Cornwall, where he gains admittance to Tintagel as a wandering minstrel. His wife follows him and further complicates the situation by introducing the second jealousy motif. *Mark*, who according to all chivalric tradition should have fought *Tristan*, kills him with a sudden blow. *Iseult* in an insane rage kills *Mark* and throws herself over the cliff.

The *Tristan* is rather a weak melancholy figure, pathetic, not heroic. The action centers about the *Queen of Cornwall* and the main theme of the play is revealed in her plaint:

"A woman's heart has room for one alone,
A man's for two or three."

The poetic beauty of the play was revealed in a performance by the Threshold Players last year and the book has been in print for some time. As a literary work, it can only add to the honors of the dean of English letters. As a libretto for an opera, it is perhaps too great. Mr. Boughton, in writing the music, hesitated to break in on the beauty of the poetry and, accordingly, the music seems occasionally superfluous. The choral parts, however, are an intrinsic part of the play, for Hardy has woven into it a chorus of the shades of old Cornish men and women, who explain the action and interpret it in the manner of the Greek chorus. For them, Mr. Boughton has written music that is original in its melodic content and beautiful in structure and design. There are several songs, too, which are characteristic of Mr. Boughton's work and have a distinctive freshness and charm.

It was difficult, of course, to judge the music as a whole, for there was no orchestra. Mr. Boughton at the piano supplied the only accompaniment. Perhaps, in the orchestration, the characters

are more strongly defined and the work closer knit. It was, even in this uneven production, an impressive thing and beautiful. It was dramatically compelling and its libretto a masterpiece.

The settings were a perfect part of the whole. The design for the great hall of Tintagel Castle was copied from the one drawn by Hardy for the first edition of the poem. The costumes, too, were singularly appropriate and the acting excellent. The singing, however, provided a note of the amateurish. Mr. Boughton's accompaniments, although they could not present the colorfulness of an orchestrated version, conveyed the spirit of the music. In a speech at the end, the composer announced that Thomas Hardy would probably come to the Glastonbury Festival to see a later performance of "The Queen of Cornwall."

Ballets to Open Vienna Opera Season

VIENNA, Aug. 31.—The season at the State Opera will be opened by a double bill of ballets on Sept. 1, Richard Strauss' "Schlagobers," presented for the first time this spring during the Strauss Week, and Rimsky-Korsakoff's "Schéhérazade." Maria Jeritza will appear during the first week in the title rôle of Giordano's "Fedora." The other artists who will take leading rôles in the first performances are Selma Kurz, Maria Nemeth, Vera Schwarz, Hans Duhan, Alfred Piccaver and Richard Tauber. The opera will celebrate a Gustav Mahler Memorial Evening on Oct. 11, by playing parts of the Tenth Symphony and the Second Symphony.

London's New Scala May House Light Opera

LONDON, Sept. 4.—The New Scala Theater has been acquired by a group of persons who intend to make it a center for the semi-amateur operatic companies of London that are devoting themselves to the production of Gilbert and Sullivan and other varieties of opéra comique, according to a credible rumor. Critics are welcoming the idea and are expressing the hope that England will be given a chance to hear an excellent repertoire of lighter operas which are never given here.

Vienna "Aida" Production Loses Billions of Crowns

VIENNA, Aug. 31.—The performance of "Aida" at the Hohe Warte arena with a company from the Milan Scala, under the leadership of Pietro Mascagni, has lost three billion kronen, according to the official statements. The production was excellent and a crowd of 25,000 persons saw the first performance, but the weather was unfavorable, the organization inefficient and the directors entirely ignorant of the Viennese psychology.

VIENNA, Aug. 31.—Wilhelm Kienzl, author of "Der Evangelimann," which the Wagnerian Opera Company gave in New York last season, has completed a new ballet pantomime, "Sanctissimus," which will be given its first production at the State Opera here this winter.

PARIS, Sept. 2.—Jacques Durand, music publisher and editor, has donated the orchestral score of Debussy's "La Berceuse Héroïque," autographed and dedicated to the King of the Belgians, to the library of the Opéra.

JENA, Aug. 30.—The pedagogical music week scheduled to be held here from Sept. 1 to 7 has been postponed to the week of Sept. 8. Prof. Fritz Jöde of Hamburg will direct the festival, which is expected to bring hundreds of music teachers and theorists to Jena.

LONDON, Sept. 3.—Ernest Davis, American tenor, was soloist with the Promenade concerts under Sir Henry J. Wood for the second time this season on Aug. 22. Mr. Davis sang Handel's "Figlia mia" and "Morai si" and Haydn Wood's "Love's Garden of Roses."

These
Master Pianists and
the great majority of
their contemporaries
record to-day *only* for
the

DUO-ART

REPRODUCING PIANO
"The Playing of the Greatest Pianists in your Home"
The AEOLIAN Company
Aeolian Hall-
New York

RUBINSTEIN
SAUER
PADEREWSKI
D'ALBERT
PROKOFIEFF
HESS
MERO
LEGINSKA
GRADOVA
CARRERAS
GOODSON
FRIEDHEIM
BOROVSKY
NIKISCH
SHATTUCK
HOFMANN

What Is the Solution?—Managers in East and West Give Opinions Regarding Prevailing Concert Problems

THE "spirit of the times" is believed by a concert manager in the East to lie at the root of the problem that agitates members of his business. Other means of recreation than music interfere with the success of concert-giving, he says; and his view is shared by others. In the West, financial depression is said to have affected the concert situation. From East to West conditions are studied broadly in an earnest effort to determine what causes dissatisfaction. Recommendations come from different districts stressing points that seem to bear upon the situation in general. It was in the issue of March 15 that MUSICAL AMERICA began this inquiry into a problem that is bound up in the country's development, and suggestions for a solution have been published every week since that date.

Affairs in Portland

"No failures among local managers," is the report of George W. Peddie, manager, of Portland, Me., who says:

"Municipal concerts have had a hard struggle, and the city faces a deficit covering two years. Excellent judgment has been shown by the Music Commission and by local managers in the selection of artists. If we have erred, it has been in giving too many concerts in one season. Portland has the reputation of being a musical city, and supports the best attractions so far as purse-strings will permit. Booking managers give us the best support and do all they can to put an attraction over. But big guarantees have (speaking for myself) sometimes made profits take wings. I paid an artist \$5,000, and just happened to strike a stormy night when even trolley car service was out of commission. With decent weather conditions I would have filled the house. I needed a capacity house to make money.

"Speaking only for Maine, there are three cities that have not had their share of musical attractions and could be developed. They are Lewiston, Bangor and Waterville. I believe the exploitation of new territory would lessen congestion in established fields.

"Portland has had civic music courses for ten years, and they have done much to cultivate a love for good music.

"Both the advance subscription and sin-

gle seat sales have fallen off, especially the sale of course tickets. Three years ago the city concerts sold 1500 course tickets. Last year the sale dwindled to about 700.

"The press always helps in every way. Music criticisms naturally help the cause of music, especially when the criticism is constructive.

"If anything is wrong with the concert business it is chiefly the danger of overproduction. Playing on a percentage basis is the only safe way for the local manager to take an attraction, except in the cases of a few big stars. They are pretty safe bets, despite big guarantees."

Opinions from Bangor

"I don't think the problem is one that can be solved by any concert manager," says F. R. Atwood, manager, of Bangor, Me. "It simply is the spirit of the times. There are so many means of recreation—automobiles, motion pictures, radio and dancing—that people do not attend fine concerts. Only those who are much interested go to concerts, and there are not enough of those here to pay. I think we shall always have opera in the larger cities, and motion pictures, with good orchestras in the future."

The question of counter attractions is also raised by Flora E. Weed, former president and now chairman of the Lyceum Course of the Bangor Business and

Professional Women's Club, who says:

"In putting on our course last year, the first in Bangor for many years (though we have had many fine single entertainments), we spent something like \$2,500, but lost about \$250. However, we were glad to do it, and have signed up for a similar course this coming season. We feel our deficit was due largely to lack of energy and organization on the part of our club in disposing of tickets, but we were also somewhat surprised and disappointed at not receiving greater voluntary support from the community so far as attendance is concerned.

"Probably the fact of other attractions in theaters, motion pictures and dancing, which were all well patronized, may have had some bearing on the apparent lack of interest by the majority of our citizens. Also the annual Musical Festival under Mr. Chapman's wonderful management, and his bringing to us the very best artists in October, may have had some effect. Mr. Chapman's concerts during the winter have given Bangor an opportunity to hear the highest in both vocal and instrumental talent. It may be that the saturation point has been reached. Again, radio, automobiles, and more frequent visits by our citizens to the larger cities all have a tendency to dull interest in local concerts and lectures.

"Our experience with our booking office has been agreeable and helpful. Our local press has been generous and has cooperated in every way possible, as have also the business houses in displaying posters. We hope that another year will prove that the fault lay largely within ourselves, and that a little more 'pep' on our part will be the necessary weight to swing the scales to the winning side."

Radio as Missionary

Touching upon the effect of radio upon concert attendance, Richard Kountz, MUSICAL AMERICA's correspondent at Pittsburgh, Pa., remarks:

"In the beginning, radio did, as a novelty, unquestionably distract many of the musically inclined from managers' advertisements and certainly did result in a loss of business. But it is difficult to concede that its results in the mass have, of late, been more predatory than the phonograph and the automatic piano. It must be borne in mind that a successful artist is sold as much, and often more, on his personality than on his direct musical ability. It is as much his attraction to be seen as to be heard. There is no artist who can perform as aptly in the dark as on the illuminated stage.

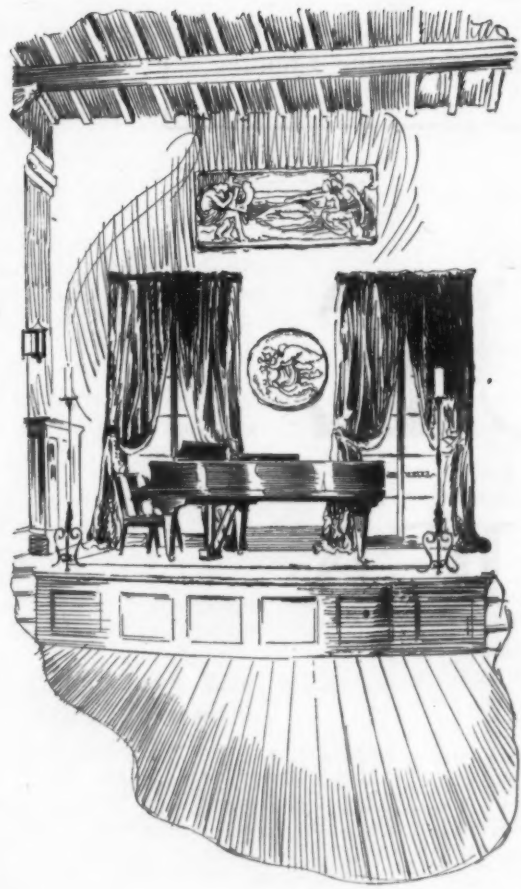
"The facts would probably reverse the statement that radio interferes with concert activities. There are thousands upon thousands of people whose appetite for stellar attractions is being whetted by the radio, which, at best, stimulates a desire it cannot completely satisfy, precisely as the phonograph and the automatic piano do. The radio is actually doing missionary work among the smaller communities, many of which are now ready, or nearly ready, to absorb musical attractions of large caliber.

"Civic music courses have also functioned favorably to the manager, this by an educational activity."

Mrs. Joseph D. Mitchell of Lewistown, Pa., chairman of the American music department of the Pennsylvania Federation of Music Clubs, speaks of conditions in her city as follows:

"Due to the fact that Lewistown is undeveloped territory, we have little over-booking. If there are cancellations, it is not the fault of either local or booking managers, but a general lack of enthusiasm toward music and musical interests. The psychology of this seems to rest in the possibility that when the American masses are as ready to spend money for cultural advantages as for inferior diversions, then business depres-

[Continued on page 20]



ADDRESS NEW YORK
B. J. PARKER, MGR.
36 WEST 73rd STREET

BESIDES
announcing the opening of his
NEW YORK SEASON
on
OCTOBER THE FIRST
PERCY RECTOR STEPHENS
wishes to announce that his regular
SUMMER COURSES
in
CHICAGO

for Teachers and their Pupils will continue each year during June and July. Mr. Stephens will not be connected with any institution, but will hold classes and private lessons at the Stephens Chicago Studios.

A Short Cut to PRESTIGE

PRESTIGE WIELDS A MIGHTY INFLUENCE. IT IS THE SINGLE QUALITY ESSENTIAL FOR THE ENDS AND PURPOSES OF ALL THOSE ENGAGED IN THE MUSICAL PROFESSION. FORMERLY, THE GAINING OF A REPUTATION WAS A PROLONGED PROCESS. NOW—AN ADVERTISEMENT IN THE *FALL ISSUE OF MUSICAL AMERICA*, BECAUSE OF THE AUDIENCE IT OBTAINS, MAKES POSSIBLE THE MORE RAPID ACQUIREMENT OF THAT POTENT ATTRIBUTE—PRESTIGE.

The Greatest Single Prestige Builder in the World of Music

*The Fall Issue of Musical America
for 1924 Will Be Published
October 18.*

The ADVERTISING RATES

1 page.....\$330.00	1/6 page.....\$60.00
2/3 page..... 240.00	1/8 page..... 45.00
1/2 page..... 180.00	1/10 page..... 36.00
1/3 page..... 120.00	1/12 page..... 30.00
1/4 page..... 90.00	1/16 page..... 22.50

A page contains 56 inches of space.

SPACE ON READING PAGES (with other advertising), 25% additional.

The Ideal Medium

FOR EVERY MEMBER IN
THE PROFESSION OF MUSIC

For the Concert Artist. For the Operatic Artist.

For the Teacher in the Large City.

For the Teacher in the Small Town.

For the College and Conservatory.

For Music Publishers. Piano Manufacturers.

For the Local Manager Throughout the Country.

FALL ISSUE of MUSICAL AMERICA

Edited by *Milton Weis*

For Further Information Address Advertising Department

501 FIFTH AVENUE

MUSICAL AMERICA

NEW YORK CITY

Mary Lewis to Remain in Europe and Appear in Opera This Winter



Mary Lewis, Soprano

PARIS, Sept. 3.—Baron Pichon gave a luncheon party recently in honor of Mary Lewis, American soprano, who has been singing with success throughout Europe. Among the guests were Mme. Petain, Ambassador and Countess Fontenay, the Minister of Public Instruction, Francois Albert, and Mme. Neal.

Miss Lewis will remain in Europe this coming winter. She has been engaged to sing in Monte Carlo, Cannes, Florence, Rome and Vienna.

Her London debut in June with the British National Opera Company was very successful. She appeared in the "Tales of Hoffmann" at four hours' notice, also singing effectively as *Mimi* in "Bohème" and as *Marguerite* in "Faust." Miss Lewis now returns to London, and will begin a short tour with the British National Opera Company on Sept. 15.

The above picture was taken in the gardens at Monte Carlo.

Harold Samuel Is Fellow of Royal College in London

Harold Samuel, the English pianist who will give recitals in New York on Oct. 14 and 17 in Aeolian Hall, has been created a fellow of the Royal College of Music, London, in recognition of his services to music and the Royal College. Mr. Samuel is the first concert pianist to receive this honor.

Merle Alcock to Open Concert Dates with Alda Quartet

Merle Alcock will begin her concert season with the Alda Quartet the first week in October, in Rutland, Vt. Miss Alcock is now resting after her successful season at Ravinia, where she sang contralto operatic rôles and appeared often at the Monday evening concerts.

Albert Spalding Places New Music on His Programs

New violin music will be found on the programs Albert Spalding is making for his concerts in the early autumn. Mr. Spalding will introduce to American audiences the latest work of Castelnuovo-Tedesco, "Noturno Adriatico," which was written especially for him. He will also play music by Chabrier-Loeffler and Lili Boulanger, as well as a sonata by Veracini edited by Ottorino Respighi.

Felix Salmond to Play Solos with New York Symphony

Felix Salmond, English cellist, will play several times with the New York Symphony this coming season. Mr. Salmond will go on tour with the orchestra, appearing as soloist in Washington on Dec. 9, in Baltimore on Dec. 10 and in Philadelphia on Dec. 11. He is also booked to appear with the New York

Symphony twice in New York, in Brooklyn on March 7 and in Manhattan on March 8. This will be the third successive season that Mr. Salmond has been thus engaged.

ALFRED PICCAVER SPENT MUCH TIME IN ATHLETICS

Albany Tenor Was Expert in Many Games During His Career at School

When Alfred Piccaver was a boy he could do more than sing treble better than most boys.

He could swim with the best of them, and was useful in helping to win football and baseball games at school.

His father, Frederick Piccaver, came to America from England in 1880 and, after spending a few months in Philadelphia, settled in Albany, N. Y. There Alfred was a boy soloist in St. Peter's Church, his voice being extraordinarily clear and beautiful. He also sang in other churches in the city, in the First Dutch Reformed and in Fourth Presbyterian.

But Alfred's boy friends were more interested in his skill as an athlete than in his musical success. They didn't know he would be a tenor singer when he grew up; and if they had known, they would have paid less attention to his future than to his sportsmanship, on the principle of "taking the cash and letting the credit go."

And Alfred himself, according to Herbert E. Bagden, an old friend of the Piccaver family, had the normal boy's interest in food. He particularly liked a certain kind of cookie Mrs. Bagden used to make, and still asks for one when he visits the Bagden household.

"STUDY ART'S SOURCE," ADVISES GEORGE MEADER

European Travel Is Useful as Means for Broadening Culture of Singers

"To get the very utmost out of music in order to interpret it in a worthy manner an artist must know the people from which this music came, for music is certainly the expression of the soul and the emotions of a people. No artist can know too much."

So says George Meader, tenor of the Metropolitan Opera, who has been singing in opera in Paris and in Germany this summer.

"Travel," he continues, "is the broadest education a singer can get. It brings one into contact with so many different people, customs, surroundings and subjects one to valuable criticism. It is in Europe that one obtains the true point of view which is necessary in interpreting operatic rôles."

Maria Ivogün Sings Strauss Rôle in Munich

Maria Ivogün, after her successful season at Covent Garden, London, returned to her home in Munich to spend a few weeks with her mother before starting on concert and operatic tours again. While there she was asked to appear in her favorite Strauss operas in the Residenz Theater. She sang, among other rôles, *Zerbinetta* in "Ariadne auf Naxos." Miss Ivogün is now singing in concerts in Switzerland.

Allen McQuhae to Sing in "Messiah"

An engagement to sing the tenor rôle in "Messiah" with the New York Oratorio Society in Carnegie Hall on Dec. 25 and 27 is on the books for Allen McQuhae, who was announced to sail for America from Europe on Sept. 6. Mr. McQuhae is also engaged to give a concert for the Catholic Women's Club at Providence, R. I., on Jan. 21. Mr. McQuhae has been visiting his birthplace, Wicklow, Bray County, Ireland.

Josef Hofmann has been spending the summer in Switzerland and using airplanes as means of locomotion for trips from Paris to London, from London to Amsterdam and from Munich to Zurich. He will sail for America on Oct. 29 to fulfill piano concert engagements.

Margaret Matzenauer, contralto of the Metropolitan Opera, has been visiting Berlin with her daughter Adrienne.

Louis Homer Stires has been engaged as soprano soloist with the Detroit Symphony at Detroit on Nov. 9.

WOLFSOHN MUSICAL BUREAU

INCORPORATED

Established 1884

Forty Years Booking the World's Greatest Artists

Presented the following in America:

Adelina Patti, Lilli Lehmann, August Wilhelmj, Rafael Joseffy, Giuseppe Campanari, Ernestine Schumann-Heink, Marcella Sembrich, Italo Campanini, Olive Fremstad, Maud Powell, Emma Eames, Clara Butt, Anton Seidl, Henry J. Wood, Gustav Mahler, Serge Rachmaninoff, Richard Strauss, Leopold Auer, Vladimir De Pachmann, Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Teresa Carreño, Jacques Thibaud, Mischa Elman, Herbert Wither- spoon, Fritz Kreisler, Evan Williams, Jean Gerardy, Pablo Casals, Efreim Zimbalist, Pasquale Amato, Enrico Caruso, Titta Ruffo, Alma Gluck, Luisa Tetrazzini, John McCormack, Frieda Hempel, Sophie Braslau, Sigrid Onegin, Claire Dux, Hipolito Lazaro, Elena Gerhardt, Lillian Blauvelt, Victor Herbert.

Artists Now Booking for 1924-1925

Sopranos:

LUCREZIA BORI
MABEL GARRISON
EVA GAUTHIER
MARIA IVOGUN
HULDA LASHANSKA
ELISABETH RETHBERG
LOUISE HOMER STIRES
MARIA KURENKO

Contraltos:

MERLE ALCOCK
LOUISE HOMER
MARGARET MATZENAUER
MARION TELVA

Tenors:

MARIO CHAMLEE
EDWARD JOHNSON
GEORGE MEADER
ALFRED PICCAVER
ALLEN McQUHAE

Baritones:

VINCENTE BALLESTER
KNIGHT MacGREGOR
REINALD WERRENATH
CLARENCE WHITEHILL

Pianists:

ALEXANDER BRAILOWSKY
ERNST VON DOHNANYI
JOSEF HOFMANN
MORIZ ROSENTHAL
MADAME LESCHETIZKY
NICOLAI ORLOFF
DAI BUELL

Violinists:

JASCHA HEIFETZ
CECILIA HANSEN
ALBERT SPALDING
EDUARD ZATHURECZKY

Cellist:

FELIX SALMOND

Harpist:

SALVATORE DE STEFANO

Special Attractions:

THAMAR KARSAVINA, Premiere Danseuse
ISA KREMER, In Song Recital
Third Consecutive Season

THE LONDON STRING QUARTET

For terms, dates, and other information apply to

The Wolfsohn Musical Bureau, Inc.

Fisk Building

250 West 57th Street

New York

MUSICAL AMERICA

Edited by MILTON WEIL

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY, Publishers.
 MILTON WEIL, President and Treasurer; DELBERT L. LOOMIS, Vice-President; JOHN F. MAJESKI, Assistant Treasurer; LEOPOLD LEVY, Secretary.
 Address, 501 Fifth Avenue, New York

MILTON WEIL - - - Editor
ALFRED HUMAN, Managing Editor

CHICAGO OFFICE: Suite 1816 Straus Bldg., Michigan Ave. at Jackson Blvd. Telephone Harrison 4383. Margie A. McLeod, Business Manager; Eugene Stinson, Editorial Manager.

BOSTON OFFICE: Room 1011, 120 Boylston Street. Telephone 570 Beach. Wm. J. Parker, Manager; Henry Levine, Correspondent.

CINCINNATI: Philip Werthner, 2371 Kemper Lane, Walnut Hills. ST. LOUIS, MO.: Herbert W. Cost, 5533a Cabanne Ave. Phone Forest 6656.

CLEVELAND: Florence M. Barhyte, 2100 Stearns Rd. PHILADELPHIA: H. T. Craven and W. R. Murphy, care Philadelphia "Evening Ledger," Correspondents.

DETROIT, MICH.: Mabel J. McDonough Furney, 170 Elmhurst Ave.

BALTIMORE, MD.: Franz C. Bornschein, 708 E. 20th St.

MILWAUKEE, WIS.: C. O. Skinrood, "The Journal."

MINNEAPOLIS, MINN.: H. K. Zuppinger, 217 Northwestern Bank Bldg.

ST. PAUL, MINN.: Mrs. Warren Briggs, 117 Mackubin St.

KANSAS CITY, MO.: Blanche Lederman, 3221 Euclid Ave.

KANSAS CITY, KANS.: Frederick A. Cooke, 1002 Central Ave.

PITTSBURGH, PA.: Richard Kountz, 810 S. Braddock Ave., Wilkinsburg Branch.

SAN FRANCISCO: Charles A. Quitzow, 171 20th Ave.

LOS ANGELES, CAL.: Bruno D. Usher, 705 Philharmonic Auditorium.

SEATTLE, WASH.: David Scheetz Craig, 432 Lumber Exchange Bldg.

WASHINGTON, D. C.: Mrs. Dorothy DeMuth Watson, 1112 Fairmont St.

HAVANA, CUBA: Caridad Benitez, B no. 250 altos. Vedado.

BUENOS AIRES: Señora Josephine Cano de Piazzini, 316 Piedad.

PARIS: Business Representative, Raymond Stenger, 3 Rue de Bruxelles.

BERLIN: Dr. Hugo Bryk, Business Representative, Dorotheen Str. 32, Berlin, N. W. 7.

DELBERT L. LOOMIS, - General Manager
JOHN F. MAJESKI - - Business Manager
MAURICE B. SWAAB, Advertising Manager

Telephone 0820, 0821, 0822, 0823 Murray Hill
 (Private Branch Exchange Connecting All Departments.)
 Cable Address "MUAMER."

SUBSCRIPTION RATES (Including Postage)

For the United States, per annum.....	\$4.00
For Canada.....	5.00
For all other foreign countries.....	5.00
Price per copy.....	.15
In foreign countries.....	.15

All the material in these columns is protected by copyright, but any publication may reproduce any part therefrom without further permission, providing proper credit is given to MUSICAL AMERICA.

NEW YORK, SEPTEMBER 13, 1924

WHEN TIME WAITS FOR ANY MAN

TIME and tide, we have been told, wait for no man; but time alone will wait for any man if he happens to be on his way to a concert in New York.

This kindly consideration on the part of a venerable gentleman usually supposed to have little patience with the weaknesses of ordinary mortals was plainly revealed by MUSICAL AMERICA in the season of 1922-1923, when a record of current events showed that only four programs in 151 were begun on time. Now the question has been discussed at a preliminary meeting of the National Music Managers' Association under the presidency of George Engles, and the interrogation inevitably springs up: What is to be done about it?

At first glance, the remedy would appear to be simple. The man who arrives at a railway station five minutes after the time set for the departure of his train does not expect to find the schedule disarranged for his benefit. But, as Mr. Engles points out, people may arrive late at a concert or opera, because they are not particularly eager to hear the first part of the performance; and the average artist is loth to start until his audience is all there. Complications are thus easily foreseen. The manager is caught between two fires, and custom places the balance of power in the late-comer's hands.

Then there is the detail of critics' attendance. "A great many artists, Mr. Engles says, "give concerts, not for the public, but for the critics, to get notices." If the critics are not seen in the hall when the artist is ready to begin, the performance is delayed. In such instances, we think,

the singer or player forgets that the critic may not remain for the entire program, unless the case be exceptional, and would simply be enabled to leave earlier and spend more time elsewhere if delays were eliminated.

Mr. Engles is not confident the public can ever be educated into absolute punctuality, but hopes it can be persuaded to mend its habit somewhat. Members of his association, he says, will promise to begin concerts on time "as far as it is possible."

This decision is undoubtedly a step in the right direction, but the punctual concert-goer who has suffered tedious delays permitted as a concession to his procrastinating brother will feel the movement should be more definite. The tardy person can have no legitimate complaint if, coming late, he is deprived of what might have been his had he arrived at the specified hour. If someone must suffer, why, the punctual person may reasonably ask, should it be the one who has fulfilled all the advertised conditions?

The suggestion that shorter programs be adopted in an effort to mend matters is also one that might advantageously be considered.

Mr. Engles states that members of the National Music Managers' Association cannot bind themselves to an agreement to begin concerts at the hours advertised, but at least it is encouraging to know they will try to improve the situation.

Perhaps the difficulty could be settled by bringing a little tide.

MODERNIZING BAYREUTH

EVEN the historic and sacred Festspielhaus at Bayreuth is not immune from the modernizing touch. The next festival, Siegfried Wagner says, will witness the introduction of mechanical improvements which, in the opinion of various critics, were much needed this summer. Extensive alterations are to be made in the theater; and, most significant of all, the singers will be paid.

It was inevitable that these changes be decided upon if the festival directors expected Bayreuth to maintain its prestige. Nor can there be the slightest doubt in the minds of many Wagnerites that the festival's founder would approve. It is unthinkable that Wagner, a leader in progressive movements, would have wished to keep performances of his music dramas forever confined within bounds which could not be passed in his day, but which are no longer insurmountable. Lack of funds, his son explains, hampered the sponsors this year in the purchase of new technical equipment; and pilgrims will rejoice that financial returns have been sufficiently good to permit the installation of better mechanical apparatus another season.

Still more illustrative of the spirit of today is the announcement relating to payment for singers. The honor of appearing at Bayreuth is apparently not enough. Nor is there any reason why it should be so considered, valuable as is the training young artists receive there. With this innovation, visitors to the shrine who were disappointed in soloists engaged for this year's festival can hope for better individual results in future.

NEWS that Turkish women will be allowed to study for the stage reminds us of the progress we have made in breaking down barriers that were once supposed to exist in America between good women and professional careers. Lillian Nordica's grandfather, "Campmeeting John Allen," was noted for his tirades against theaters, and it is not a lifetime since a prominent clergyman felt compelled to take up the cudgels in defense of feminine operatic singers' morals. If our ears were more finely attuned, we might hear the applause with which the spirits of brave pioneers must greet the information which has come from Turkey.

A SOCIETY in Los Angeles, known as the Bean Club and organized for the benefit of theater musicians who may need assistance when the days of their professional activities cease, is growing as fast as its name suggests. The promoters are to be congratulated on remembering that artists need material sustenance as well as emotional sympathy.

WITH Puccini's "Turandot" added to the number of operas by Occidental composers upon Oriental subjects, it would seem time for Japanese and Chinese musicians and playwrights to utilize Western themes. Turn about is fair play.

Personalities



Pianists Combine Work with Vacation

Vacation time for some musicians does not mean a period of idleness. Ernest Hutcheson and Frances Hall are two of those who do not believe in letting the grass grow under their feet, even if they spend the holiday season at a place where grass is abundant. This picture was taken at Chautauqua, N. Y., where Mr. Hutcheson has been conducting piano classes this summer, in addition to making several public appearances. Miss Hall, who is his pupil, and who made a successful New York appearance last season, has been there, too, preparing, with Mr. Hutcheson, attractive programs for the coming season.

Sousa—A box of cigars and a walking-stick made of pressed paper were presented to John Philip Sousa when he visited the Eastern Penitentiary at Philadelphia and conducted several numbers played by the prison band. Two pieces on the program were compositions of his; and in the performance of these Mr. Sousa repeatedly stopped the performers, asking them to play certain passages again in order to give the music its best expression.

Davis—A burlesque imitation of *Manrico's* costume, made out of cabbage leaves, won the men's first prize for Ernest Davis when he took part in a masquerade ball given on board the ship that carried him to England for concert engagements this summer. The women's first prize was won by Mrs. Davis, who wore one of the costumes used by her husband in "Rigoletto." Mr. Davis also sang at the ship's concert, offering the tenor aria from "Tosca" in addition to several songs.

Mellish—Emma Albani, writing her autobiography, expressed almost as much pride in having once caught a salmon as she showed when recounting her stage triumphs in art centers of the world. Mary Mellish is another prima donna who enjoys fishing as a recreation. Writing from Lake George, where she is spending a holiday prior to taking up soprano rôles at the Metropolitan Opera in New York, and concert engagements, Miss Mellish says: "The bass are running fine."

Grainger—When Percy Grainger was about sixteen or seventeen years old he began a chamber music work to which he gave the title of "Bush Music." This composition, intended to express emotions aroused in the bush of South Australia, was never finished; but now, writing from that country, after a three-days' tramp on foot, Mr. Grainger states that he hopes to complete the score in the near future. "For the musician," he says, "the bush is teeming with music, for singing birds abound on all hands."

Dal Monte—Toti Dal Monte, whose singing of coloratura music has lately stirred Australians to scenes of remarkable enthusiasm, studied the piano as a child with the object of devoting her career to this branch of music. The rupture of a tendon in her wrist, however, precluded further piano work, and then singing was taken up. Miss Dal Monte was born in Venice. She was christened "Antoinette," but the shortened form of "Toti" became so generally adopted by her friends that she finally accepted it herself.

Gates—Steeb—Jacobinoff—Ensemble work is by no means easy for the artist trained to impress his individuality upon an audience. Members of the Griffes Group—Lucy Gates, soprano; Olga Steeb, pianist, and Sascha Jacobinoff, violinist—admit this. But, they say, they have each come to learn that the music is the "big thing," and that the business of giving it in perfect style and taste is "more important than we are. We realize," they add, "that we are becoming increasingly more musicianly in our own work through such training."

Dale—Politics and art are not inseparable in the mind of Esther Dale, as she demonstrated recently when invited to sing soprano songs at a meeting of the Woman's Republican Club at Brattleboro, Vt. Born in that State, Miss Dale lived for several years at Northampton, Mass., where she regularly had her shoes shined by the cobbler who also polished the boots of Calvin Coolidge, then Governor of Massachusetts. An ardent Coolidge supporter, Miss Dale was welcomed by her audience both for her political sympathies and for her artistry.

Martinelli—After appearing often as a stage hero at Ravinia this summer, Giovanni Martinelli played the rôle of a real hero when the opera pavilion was visited by a plague of mosquitos. The ancient Egyptians were not more severely afflicted with frogs and locusts than were patrons of Ravinia opera when the mosquitos descended upon them in swarms; and Mr. Martinelli, stationing himself at the box office and mercifully dispensing citronella to members of the audience as they filed in, won as much admiration as has ever been bestowed upon him for his singing.

Point and Counterpoint

By Cantus Firmus, Jr.

Metrical Pronunciation



It is not everyone who can pronounce the name of Mieczyslaw Münz at sight. But if you take it in verse, it can be done after a few rehearsals. In order to avert disaster to the hasty and to help along the cautions, J. and N. Tait, managers in Australia for this pianist, placed the following versified advice in the free style on the first page of a circular setting forth the talent of their artist:

It is quite easy
to pronounce the first
name.
Say it as if it were spelled
Mee-eh-chis-laff, with the
accent on the second syllable.
The last name is pronounced
Minz.

At any rate, this is clearer than the labels the housewife put on her glass jars. Some were marked "T. M." she said, to signify "Tis mince"; and others, "T. M." to designate "Tisn't mince."

So you pronounce Mr. Münz, "Minz" or "Mince," just as you like.

* * *

What the Printer Printed

THE printer entrusted with the program for a performance of "Messiah" in a small town sometimes paid more attention to his cups than to the "caps" and other little typographical details. At such times he gave wings to commas and colons, opened the doors of his mind and let them fly away. Consequently the audience was regaled with opinions about, and advice to, the solo singers that read this-wise:

"Comfort Ye Mr. Smith."
"He Shall Feed Miss Jones."
"Come Unto Him Mrs. Brown."
"But Who May Abide Mr. Robinson?"
"Rejoice Greatly Mrs. Brown."
"Behold and See Mr. Smith."
"I know Mrs. Brown."
"And I Will Shake Mr. Robinson."

* * *

No Jazz on Mars

THERE was a young lady from Mars, Who had sung with their opera stars;
But when she heard jazz,
She exclaimed: "It is as
Full of kicks as our demi-john jars!"

* * *

Buzzings from Buzbuzers

THE Buzbuz Woman's Club had attended the orchestral concert en masse to hear the new conductor. Departing comments:

"Weren't his noawnces chawming!"
"Indeed, and his mosso metchos were particularly adorable."
"His cantawbillies were x'trawdary, I thot."

"His pianissimes beat anything I ever heard—do you think we could get him to give a talk for the club?"

—San Francisco Lariat.

* * *

Midsummer Madness

COLIN, the contrabass, is on vacation.

Harry, the harpist, 's tight'ning strings,

And sundry instruments make preparation

To usher in the winter's time of "sings."

Mazie, the mezzo, 's deep in vocalises.

Corrine, the cornet, 's drinking tea.

Orchestral leaders plan their staid "surprises."

Gee, what a season this is going to be!

R. M. K.

* * *

Recipe for a Concert

ONE prima donna with jewels.
One tender débutante contralto.
One large tenor.
One hard-boiled baritone.
Add a little sky-blue water, a slice of sole mio and a small filet mignon.
Mix well, stir thoroughly for several hours, sprinkle with flowers and garnish with encores.
Serve in a warm concert hall.

* * *

"DO not start a conservatory," says a recent advertisement. "Buy one which is making money and has been established a decade. Owner is sick and leaving town."

Juilliard Foundation please take notice.

* * *

BONES found in France by the Franco-American expedition which has been digging up pre-historic treasures are believed to be 25,000 years old. We know some musical jokes that are a lot older than that.

* * *

THE pup that delayed the progress of an elevated train for ten minutes, while he frisked gaily about on the tracks, must have been in the habit of going to New York concerts.

STEINWAY

HOW the memory thrills at the music of the Steinway! It stirs thoughts of the long-ago years when, even as now, the songs of the heart were enriched by its exquisite tones.

Three-score years ago, even as now, the Steinway was the ideal piano. In many a family, the Steinway which grandmother played is to-day a cherished possession—its durability a tribute to superior craftsmanship.

Consider the Steinway as a gift to wife or daughter or sister—an enduring evidence of the noblest sentiment. Nothing could be more appropriate. Consider, too, that this marvelous piano can be conveniently purchased at a moderate price.

Illustrated literature, describing the various styles of Steinway pianos, will be sent free, with prices and name of the Steinway dealer nearest you.

STEINWAY & SONS

STEINWAY HALL

107-109 E. FOURTEENTH ST.
NEW YORK

Branches in London, Cincinnati, Dayton and Columbus, Ohio; Louisville, Ky.; Indianapolis, Ind.; Charleston and Huntington, W. Va.; and represented by the foremost dealers throughout the world.

arias for soprano is "I Know that My Redeemer Liveth," from Handel's "Messiah."

Pays," from Thomas' "Mignon"; "One Morn as Day Was Dawning," from Mozart's "Bastien et Bastienne."

* * *

* * *

Easy Opera Arias

Question Box Editor:
I should like a list of easy operatic arias for soprano. E. H.
Cape May, Sept. 6, 1924.

"Voi che Sapete" and "Deh, Vieni," both from Mozart's "Nozze di Figaro"; "Convien Partir," from Donizetti's "Daughter of the Regiment"; "Sandsman's Song," from Humperdinck's "Hänsel und Gretel"; "Connais-tu le

Early Wagner in America

Question Box Editor:
Have Wagner's operas "Das Liebesverbot" and "Die Feen" ever been sung in America? "FRICKA."
Brooklyn, Sept. 5, 1924.

We can find no records of complete performances, though arias from both works have probably been given in concert. One from "Die Feen" has been, to our certain knowledge.

Musical America's Question Box

ADVICE AND INFORMATION FOR STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

Librettos Wanted

A correspondent of the Question Box is anxious to obtain librettos of Gluck's "Iphigenie auf Tauris" which was sung at the Metropolitan in 1916, and also, if possible, of Mozart's "Die Entführung aus dem Serail." Any of our readers who have these librettos and are willing to part with them will please write the Question Box Editor.

* * *

Serpent and Ophicleide

Question Box Editor:

To settle a discussion, will you describe the difference between the "serpent" and the "ophicleide."

Z. Y. X.

Guthrie, Okla., Sept. 5, 1924.

The serpent is a nearly obsolete woodwind instrument having a recurvate bell and cupped mouthpiece. It is of wood covered with leather and is about eight feet long. It has six finger-holes and a varying number of keys. It stands in B Flat and has a range from A below the bass clef to B Flat on the third line of the treble clef. The ophicleide

is the bass of the key-bugle family. The ophicleide in C, which was the one most used, had a compass from A Flat below the bass clef up about three octaves. It is superseded by the bass tuba.

* * *

"The Resurrection"

Question Box Editor:

Who wrote the oratorio "The Resurrection"? V. D.
New Orleans, La., Sept. 6, 1924.

There are five oratorios of this name, the composers being Handel, 1708; Arnold, 1777; Elvey, 1838; Stanford, 1875, and Macfarren, 1876.

* * *

Oratorio Arias for Soprano

Question Box Editor:

Please publish a list of oratorio arias for soprano. "SOPRANO."
Lewiston, Me., Sept. 4, 1924.

"Hear My Prayer," "Hear Ye, Israel," both by Mendelssohn; "Come Unto Him," by Handel; "On Mighty Pens" and "With Verdure Clad," by Haydn; "Praise Jehovah!" and "As Pants the Hart," by Spohr. The greatest of all oratorio

Contemporary American Musician

No. 344

Emma Noé

EMMA NOÉ, soprano, was born in Hopkinsville, Ky., Aug. 3, 1896. She received her general education there and



Emma Noé

on graduating from high school was given her choice between going to college and cultivating her voice, deciding upon the latter course. Miss Noé had studied piano from the age of seven and had given numerous recitals as piano soloist during her school days. She had also sung in church. On leaving high school she entered the Cincinnati Conservatory, studying harmony with George Leighton, piano with Hugo Siederberg, and singing first with Dr. Fery Lulek and then with Minnie Tracey, under whom she worked for three years at the Conservatory and one year privately. She held important solo positions in Cincinnati churches and appeared in leading rôles in Conservatory productions of grand opera. In 1917 she was soloist with the Cincinnati Sym-

phony under Ernst Kunwald, both in Cincinnati and on tour. The same year she went to Chicago, and on the advice of Cleofonte Campanini attended all rehearsals of the Chicago Opera Company and numerous performances, besides coaching in a number of rôles. The following year she was engaged for the Chicago Opera and made her début as Charmian in Massenet's "Cléopâtre" with Mary Garden in November, and was heard in twenty rôles during that and the following season in Chicago and on tour. She was especially chosen by Mary Garden to sing Charmian at a performance of "Cléopâtre" at the Metropolitan Opera House, New York, for the benefit of the French wounded in March, 1919. In May, 1920, Miss Noé was soloist at the North Shore and Winnipeg Festivals and appeared twice as soloist with the Minneapolis Symphony in Minneapolis under Oberholfer and also toured with the organization the following spring. Miss Noé has appeared in concert performances of "Aida" with the Cleveland Symphony and in several operas with the Zuro Opera Company. During the past two seasons she has studied with Janet Spencer. She has made frequent appearances in oratorio and recital throughout the country. Her New York recital début was made in Aeolian Hall on Nov. 20, 1924. She is touring this season with Geraldine Farrar in "Carmen."

OREGON DAILY JOURNAL.

Book Gives
Facts About
Music Art

A COMPACT work of tremendous magnitude and importance is the Guide published annually by Musical America of New York, the latest edition of which was received here last week. It is a remarkable digest of the musical resources of the United States and Canada containing information invaluable to everyone interested in any way in the continent's musical activity. The book contains not only general information bearing on the population, of communities as low as 5000 but also gives a list of transportation routes, principal hotels, newspapers, concert managers, theatres and auditoriums, music dealers, choral societies, orchestras and operatic organizations in short, everything in the music line. A list of artists, local and of more than local importance, available for concert engagements is also appended, the list containing many hundreds of names. Of great value to the profession are articles on various phases of music education and information.

FREE PRESS EVENING
BULLETIN, WINNIPEG

Musical America
Sends 1924 Guide

Five copies are allotted to Canada in Musical America's Guide for 1924 which has just come to hand. Montreal, Winnipeg, Toronto, Vancouver, Victoria and Ottawa furnish bulky paragraphs of information among the nineteen cities catalogued. In the front of the book are a few pointed

THE SAINT PAUL
PIONEER PRESS.

1924 GUIDE COMPILED.

Supplement to Musical America
OFF PRESS.

Musical America's 1924 Guide, just off the press, further describes itself as "A digest of the musical resources of the United States and Canada."

Compiled by the late John C. Freund, its table of contents is a strong recommendation for the purpose it is supposed to serve in matters of statistics, names and general information.

Following are department designations: Leading National Musical Organizations, Musical Education in America, How to Develop Your City Musically, Business Methods in the Music Studio, Hints for Prospective Concert Artists, Making a Concert Debut in New York, Musical Managers and How They Operate, Summer Music Study in the United States, Listing of American Cities, Listing of Canadian Cities, Artists Available for Professional Engagements, Some Representative Music Teachers, Schools of Music and Their Directors, Orchestras and Their Conductors, Music Conventions in 1924, Festivals and Music Weeks, and National Music Week.

You will be Amazed

at the wide range of the
valuable musical information contained in this
314-page, pocket-size
book of reference.

HONOLULU
STAR-BULLETIN.Musical Digest
Of America

The 1924 edition of Musical America's Guide is out, and copies have arrived in Honolulu. It contains a directory of more than 1000 musicians and more than 1000 teachers; information regarding schools of music, musical societies, orchestras, hotel and auditorium accommodations, and other valuable information for musicians, teachers

THE EVENING TRIBUNE

PROVIDENCE

Musical conditions in America are set forth in detail in the new Musical America's Guide for 1924 which has just been issued. Similar in form to former editions, this year's Guide contains information about 1002 musicians, 1378 teachers located in 56 cities, 300 national music weeks, 784 cities and towns, 2300 hotels, 1500 newspapers, 800 music editors, 3000 indoor auditoriums, 100 outdoor auditoriums, 2000 managers, 2000 clubs, 3750 club officers, 1200 choral societies, 3000 music dealers, 735 schools of music and their directors, 341 orchestras and their conductors, 125 festivals and 14 national organizations and their officers.

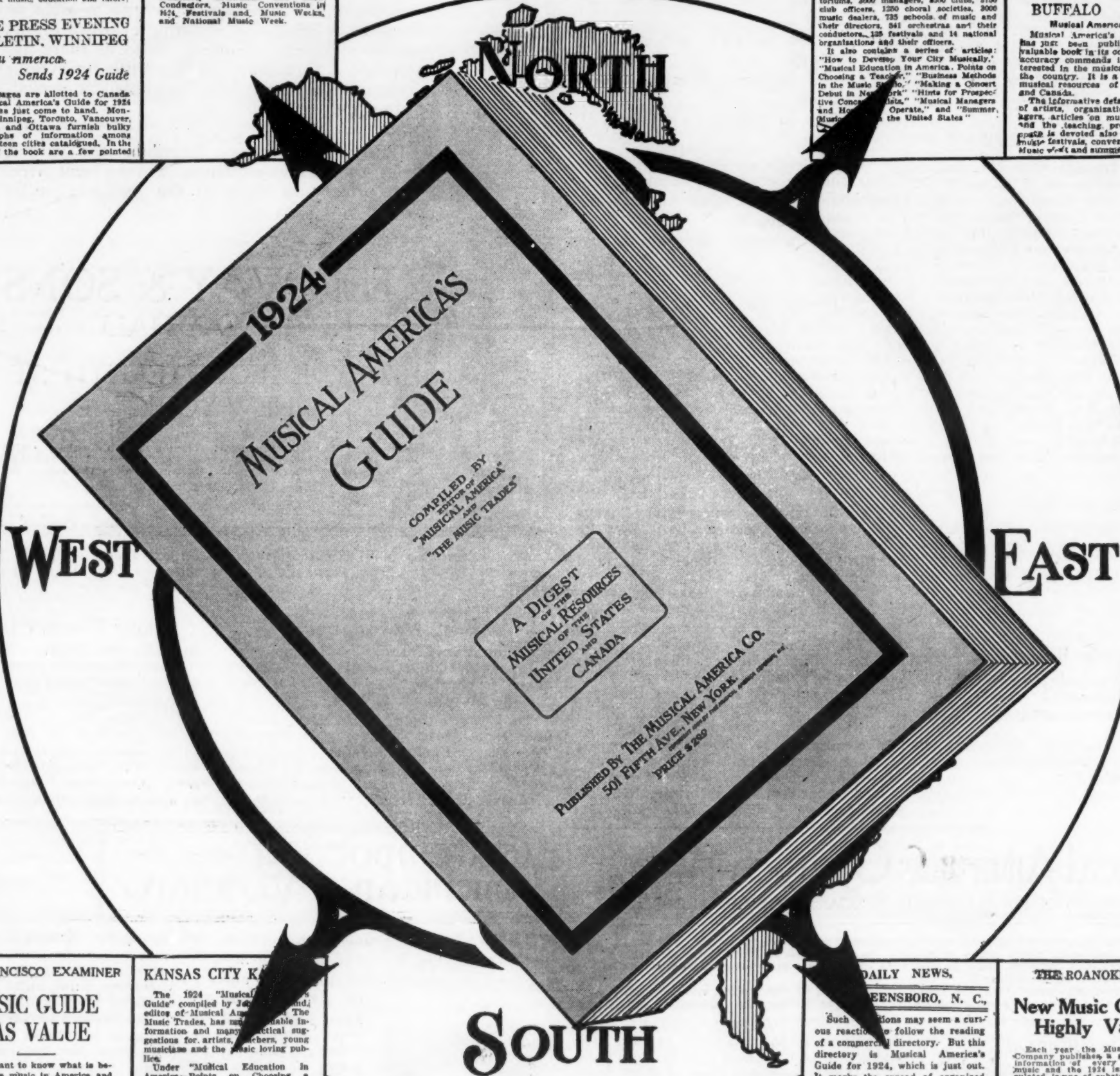
It also contains a series of articles: "How to Develop Your City Musically," "Musical Education in America," "Points on Choosing a Teacher," "Business Methods in the Music Studio," "Making a Concert Debut in New York," "Hints for Prospective Concert Artists," "Musical Managers and How They Operate," and "Summer Music Study in the United States."

THE HARTFORD
DAILY COURANT

The "Musical America's Guide" for 1924 has just received. It is of magazine size, numbering over 300 pages and contains a digest of the musical resources of the United States and Canada. It lists American and Canadian cities, including population, railroads, the principal hotels, newspapers and their musical critics, auditoriums, local managers, clubs and choral societies and leading music dealers. In addition to this far-reaching information, is furnished enlightenment on the leading national musical organizations, musical education in America, points on choosing a teacher, business methods in the music studio, hints for prospective concert artists making a debut in New York, managers and how they operate, summer music study in the United States, artists available for professional engagements, representative schools and teachers, orchestras and their conductors, music conventions in 1924.

BUFFALO NEWS

Musical America's Guide for 1924 has just been published, and this valuable book in its completeness and accuracy commands itself to all interested in the musical activities of the country. It is a digest of the musical resources of the United States and Canada. The informative details include lists of artists, organizations and managers, articles on musical education and the teaching profession, while space is devoted also to accounts of music festivals, conventions, National Music Week and summer courses.



SAN FRANCISCO EXAMINER

MUSIC GUIDE
HAS VALUE

If you want to know what is being done in music in America and who does it, consult the "Musical America's Guide for 1924," which has just been issued from the press. It is a practical compendium and its closely arrayed squadron of facts gives a better idea of the number and variety of musical enterprises in the United States than any other work before the public.

Take San Francisco, for example. Here are the names of the principal halls and their seating capacity. The newspapers are enumerated and the names of the critics. There is a list of local managers, with their addresses, also a list of "Others Who Engage Artists." The music clubs, the musical societies, the leading music dealers are set down, also the principal hotels, the railway and steamship lines. Similar information is given of all the principal cities of California and the other States of the Union. It is a valuable compilation.

THE DALLAS NEWS

MUSICAL AMERICA GUIDE

Containing an extremely complete digest of the musical resources of the United States and Canada, Musical America's Guide for 1924 shows that musical appreciation is continuing its healthy growth. The list of music festivals adds the number of cities observing National Music Week making an extremely good showing.

KANSAS CITY KANSAS

The 1924 "Musical America's Guide" compiled by John C. Freund, editor of Musical America and The Music Trades, has made available information and many practical suggestions for artists, teachers, young musicians and the music loving public.

Under "Musical Education in America—Points on Choosing a Teacher" is the following:

"There is no period in the life of the pupil more critical than the first few years of his tuition, and the wise parent should use particular care to select the best possible teacher. The old fallacy that any teacher will do at the beginning is still too prevalent. The whole system of musical education is changing. The day when training the fingers to play, and the eye to read was considered sufficient is now happily passing. The imagination and creative talent, potential in all children, are now occupying the attention of able teachers. It is essential to provide the beginner with the best possible instrument on which to practice. With these preliminaries provided for, pupils in later years will be in a position to choose teachers and studies for himself with some degree of ease."

The following organizations are listed as being ready to help in organization work to develop communities and cities musically: The National Federation of Music Clubs thru the extension division under the director, Mrs. Oscar E. Hundley, 2511 N. Main Street, Birmingham, Ala.; National Bureau for the Advancement of Music, director, C. M. Trautman, 105 West Fortieth Street, New York; and the Bureau of Community Service, Inc., 315 Fourth Avenue, New York.

Young artists who are contemplating entering the concert field are advised to ask themselves: "What special gifts do I possess which will make my singing or playing distinctive in a field in which competition is exceedingly keen?" The necessary preliminary arrangements, including the cost of a concert debut in New York, deemed so essential for assured success by practically all artists is also given.

The Cost to You Is \$2

A copy may be worth hundreds of dollars to you. Sold by better music dealers or sent post-paid.

MUSICAL AMERICA

Dept. 100

501 Fifth Ave., New York

DAILY NEWS.

GREENSBORO, N. C.

Such reactions may seem a curious reaction to follow the reading of a commercial directory. But this directory is Musical America's Guide for 1924, which is just out. It marks the spread of organized interest in music in this country, and its size is impressive. It reveals that there is not a state in the union in which institutions for the propagation of musical education are not being established and strengthened with surprising speed. The foundations are being laid for a great American music in the future. We may be decades nearer to it than we think.

HOUSTON CHRONICLE

Sunday, June 15, 1924

Musical America's
Guide Is Off Press

Musical America's Guide for 1924 is off the press, one of the most complete the company has ever turned out. It is a digest of the musical resources of the United States and Canada, and has been compiled annually for several seasons by John C. Freund, editor of Musical America, and of the Music Trades. Mr. Freund's guiding recently has set the musical world wondering who will take up the important work he has laid down. At any rate, artists throughout the country will prize this year's "Guide" as one of the final works completed under his direction.

THE ROANOKE TIMES,

New Music Guide
Highly Valuable

Each year the Musical America Company publishes a guide for the information of every interest in music and the 1924 issue, just circulated, is one of substantial content and dress. Described as "a digest of the musical resources of the United States and Canada," it is actually more than that, because it embraces a certain inspirational value that comes normally with a desire to keep abreast of the times.

This year's Guide is substantially sound, for frequent thumbing, has data indispensable to the professional musician, especially concert artists and orchestral performers and covers practically every field that touches the commercial element of spreading musical culture. For the debilitate singer or instrumentalist there is expert advice on ways and means of getting an appearance; for the student there is suggestion or data as to courses and schools; for the concert manager, a list of performers, and every city making its debut as a musical organization, available in its own right, and such other details as are of value.

The work is carefully and systematically arranged for quick and effective reference and in general makes-up and content promises to prove one of the most popular of similar issues.

THE WASHINGTON TIMES

The Music Department is in receipt of a copy of Musical America's Guide for 1924. This year's guide is by far the most comprehensive of any yet published by the authoritative musical newspaper. It contains hundreds of helpful hints to students, artists, and concert managers, and should be included in the library of every musician.

American Composers May Find Source of Inspiration in Music of the Indians

[Continued from page 5]

fellow composers. In its most recent manifestations it has revealed a direct and primitive crudeness, very little removed, both in music and choreography, from the aboriginal simplicity of the New Mexican Indian ceremonials. Take "Les Noce," "Chout," "Parade," "Skating Rink," "L'Homme et son desir." The scores call for instruments of a primitive sort. The emotional effect is direct, savage, reaching down into the darkness of man's soul. There is inspiration for composer, dancer and choreographer in the harvest dances which the tourist visitors to New Mexico witness every summer.

Instruments of the Dance

And the instruments of the redskin ballet. They include a wide range of variations upon the drum and the rattle. There are in the new museum rattles made of cocoons and filled with pebbles, which the dancer attached to his limbs; rattles elaborately and beautifully made of carved tortoise shell; rattles made of inflated bladders and dried gourds, each producing a varied sound effective in its own purpose. Tribes in the Southwest,

where the mild climate fostered leisure and consequently a higher cultural development, had an instrument made of a wooden frame stretched with wire upon which hung bits of metals. It produces a jangling sound when shaken and resembles closely the sistrum played upon by the musicians of Queen Tai and King Tut-anh Amen in the valley of the Nile.

Of the wind instruments there are, besides the lover's flageolet, whistles of various sizes and shapes, all founded upon the principle of the willow whistle so well known to every small boy of the American countryside. These produce, according to size and construction, a variety of sounds, some of them having a range of more than an octave, depending on the wind pressure. One or two are virtually identical in construction to a weird instrument invented (sic) by the leader of an American jazz band—an instrument which has since found its way into the scores of Stravinsky, Milhaud and others. Milhaud, let it be noted, used a typewriting machine in the score of one of his ballets where a gourd rattle would have served admirably. The fiercer whistles were used in the war ceremonies and occasionally on the field of battle to terrify the enemy. They are indeed capable of terrifying and uncanny variations of sound.

Among the most interesting specimens in the collection are the drums. Here again the type varies greatly. There is the war drum, made from a hollow log or of a bit of leather stretched over a frame of sticks. The war drums have but one head. When in use the head was moistened so that by beating or rubbing it (in the fashion of some African tribes) it produced a sinister and menacing sound, similar to the effect achieved by the muffling of military drums for "civilized" execution ceremonies and dead marches.

There are also gigantic two-headed drums used by the magicians and medicine men and in the tribal dances and ceremonies. These produce a tone closely similar to that of the tympani in a modern orchestra. Some of them, particularly those made by tribes along the Mexican border, are so designed that it is possible to obtain a variation of pitch. Other tribes introduced into these two-headed drums an inch or two of water for the purpose of improving the tone.

Then there are drums similar in design to the Cossack and Gypsy tambourines, equipped with rattles made of shells or metal and ornamented with feathers and horse-hair. The Indian, nervous and irritable by temperament, used a small drum as a pacifier. When he felt depressed or unduly agitated, it was his habit to retire to his shelter, close himself in and remain there beating the drum and crooning to himself until his nerves were soothed and his temper restored. He understood perfectly the hypnotic effect of a drum beaten rhythmically.

One of the strangest of the instruments is a crude violin made by an Apache in imitation of some European fiddle he had seen in the hands of a pioneer settler. The instrument was carefully made and highly ornamented, but the result is a disgrace to the viola family. There is but one spring, without a bridge; and to produce resonance the maker attached the single string to a small drum. The bow is made of horse-hair and the sound it produces resembles more closely that of a Chinese "violin" than a Stradivarius.

In his dances and ceremonials masks were frequently used, and of these the new museum has a fine collection. In some of them the artistic impulse of the redskin reached its peak of achievement. With the recent renaissance of the ballet, the mask has shown a disposition to return to the modern stage and dance. Gordon Craig is one of its most ardent advocates. The Polish artist, Benda, has made some notable masks which have been used by dancers in New York, London and Paris, but none of them excel in force and directness the best work of the primitive mask-makers of South California.

Influence on Modern Art

The effect of the primitive Indian upon the modern painter was illustrated eloquently in a recent exhibition in New York at the Montross Gallery. The collection included paintings by eight American painters who, following the advice of M. Gide, went to New Mexico in search of "more barbarians." These men—F. G. Applegate, J. G. Bakos, Gustave Baumann, E. L. Blumenschein, W. P. Henderson, Victor Higgins, B. J. O. Nordfeldt and Walter Ufer—sought and found in the primitive masques and ceremonials of the Zuni Indians a wealth of material, coloristic, compositional and otherwise. Something of the primitive throbbing, barbaric Indian has entered into their pictures. To anyone familiar with the work of these men before their pilgrimage among the "barbarians," its effect is strikingly apparent. They have gained in strength, in vitality, in directness. The sense of design is apparent in their works. They contain the same quality which is clearly to be seen in the relics on exhibit in the new museum.

They are evidence that the spirit of the American Indian is not dead. He has been discovered a second time, and, strangely enough, on this second discovery we have found a need for him where we least expected it—in the world of art. Not only is he "coming back" as a race but, miracle of miracles, as a cultural influence. As M. Gide said, "We must have more barbarians."

The same source of vitality awaits the modern composer. The Indian, to be sure, has had no means of recording his music, but the tunes he has passed from generation to generation with his sagas of tribe and family. They are still to be found among the remnants of a race which came very near to the vanishing point. The Europeans have gained inspiration from Negro music. The Indians, who remain virtually undiscovered, are on our doorstep. But the new wine must not be put into old bottles.

Carlos Salzedo Spends His Summer Developing the Modern Irish Harp



Carlos Salzedo, with His Two Harps and His Collie, Flux, at His Summer Place in Maine

Carlos Salzedo, harpist, who has been spending the summer in Seal Harbor, Me., is working on the latent possibilities of the modern Irish harp, of which Melville Clark is the inventor. The Irish harp is generally used by children as a stepping-stone to the larger instrument, or to play simple diatonical accompaniments to popular ballads. Contrary to the general belief, Mr. Salzedo is convinced that the dainty instrument lends itself to the most up-to-date harmonic treatment, owing to its polytonal as well as its atonal construction.

Having done much to revitalize the literature of the large harp, Mr. Salzedo is endeavoring to do the same for the Irish harp. He has just finished a Sarabande variée and a series of pieces, including a Bi-tonal Jig, which he intends to introduce in his concerts during the coming season. He is also transcribing for the large harp a series of works, to be published in the early fall by the Composers' Music Corporation under the titles of "Favorite Melodies" and "Popular Classics." Original compositions on which he is now employed, include an important work for soprano, one harp, two clarinets, two bassoons and one bass clarinet. Five preludes for harp alone, including his popular "Whirlwind," have just been published by the Composers' Music Corporation.

PAUL KOCHANSKI

Announces the Opening of a

Master Class for Violin

Beginning October 1st

Applications in Writing to

Geo. Engles, Aeolian Building, New York

Frances *Nash*

Direction: Evelyn Hopper
Aeolian Hall, New York

Pianist

Ampico Records
Chickering Piano

Eastern and Western Managers Give Views on Pressing Concert Problems

[Continued from page 13]

sion will not materially affect a concert season.

"We feel the exploitation of new territory is an excellent idea; but there would still exist a fundamental need of arousing a latent taste for music among the people before concerts could be made popular. This I believe will be effected in time by the public schools and music clubs. When this becomes permanent there will then be 'nothing wrong with the concert business.' The problem cannot be solved by hurrying or forcing the issue. Culture, and musical culture in particular, is very much a question of time and insistent 'seasoning,' and this, again, should be a part of our federal scheme of government, not a matter of group or individual concern.

"The advanced ticket sale is the best method, especially if we are handling a course. There are not too many local managers in this territory, and their methods are businesslike. There might be a system of guarantees to back concerts introduced as a 'civic music course,' which I believe to be the best solution to the problem of public indifference.

"The situation in regard to local halls and theaters is poor. There is splendid cooperation on the part of the daily newspaper. Intelligent, constructive criticism we believe to be a prominent factor in furthering musical progress."

Knowledge Increases

Fewer concerts were booked in Binghamton, N. Y., last year than in any season for a decade, reports Cecil D. Mastin, conductor of the Festival Chorus there. He mentions an abnormal number of cancellations, due to lack of public support. He complains that only an artist with an international reputation will attract. Good cooperation is received from booking managers, and praise is also voiced for the reliability of the local manager.

"Educate the public to appreciate good music," he says. "As to radio: anything that educates can't help but aid the work. If you hear artists and like them, you'll pay money to see them and hear them again. Time is an important factor, and our high schools, etc., with improved music courses, classes in musical appreciation, school glee clubs, bands and orchestras are turning out citizens who are every year going to increase discriminating audiences. I think a survey of musical growth would show that the demand has increased in ratio to sales of instru-

ments. The number of students studying art and music is indicative of a healthy growth."

The situation regarding auditoriums is very good in Binghamton. Mr. Mastin mentions a centrally located theater that can be rented for \$150 or \$200, and the Kalurah Temple, seating 1700, which is available for \$150. The State Armory can also be used when 2000 or more seats are required, and several small halls are satisfactory.

Mr. Mastin concludes with this suggestion:

"Why not have a managers' association elect a competent salaried advisor and investigator to go over the conditions, by travel and personal inspection (a sort of musical Commissioner Landis), and give him authority to adjust all differences. That might help to bind all the parties interested together."

"Cancellations Hurt Managers"

"Cancellations hurt the manager's reputation far more than the artist's," is the opinion of Marjory M. Fisher, MUSICAL AMERICA's correspondent in San Jose, Cal. She continues: "A concert may be announced, tickets bought in good faith, and a last minute cancellation, or the substitution of an inferior attraction, can usually be traced, especially in smaller communities, to lack of money in the box-office. In short, the manager becomes afraid. Rather than deliver his goods at a greater loss, he cancels. After two or three such disappointments, the public does not buy tickets in advance.

"On the other hand, one of the finest recitalists on the stage today made his first appearance in this city before an audience of about 100 persons. He was re-engaged, had a capacity house on his second appearance and is booked for a third concert. But if that first audience had been disappointed there would have been a different story."

A series of concerts in San Jose is given under the direction of a non-profit-sharing organization, of which Dr. Charles M. Richards is president. He states that local music conditions are improving in every way. Dr. Richards believes there has been a certain lack of public interest in music in the past, but that this is not so marked today. The cooperation received from booking managers is good with few exceptions. Over-selling he styles a "menace," for the public, he believes, can absorb just so much music of the higher type and no more. He says that at present there are more concerts than the country can absorb.

In the vicinity of San Jose Dr. Richards does not know any new territory which could be developed, but in general the development of new fields would lessen congestion in the established markets. There are at present too many persons "ranking as artists but with no drawing ability." Their fees are usually fair, though some of the most important artists, he believes, "get too much."

There are not too many local managers in his territory. The methods of these executives have been found in some instances to be "unbusinesslike," but in general they know the technique of advertising and other means of publicity. An educational move to teach local managers better methods would be a difficult task to undertake, Dr. Richards believes.

He is opposed to the "guarantor" system of underwriting concerts in smaller communities, and finds clubs more dependable financially than local managers. The series is also preferable to individual concerts. Civic music series would be excellent if they had "the proper people" back of them.

Dr. Richards says "bad" concert seasons are partly the result of business depression and partly indifference on the part of some of the artists. Radio has not appreciably lowered attendance and advance ticket sales have been good in San Jose as the result of the work of the local organization.

One great lack is that of an adequate concert hall. The available theater has good acoustic properties but it is felt the rental is high. The local press, however, gives good support, and Dr. Richards believes music criticisms help the cause of music in his district.

Some serious defects of the concert

business, he says, are that there are too many immature artists; that important ones "sing down" to the small communities; that their fees are still "on the war schedules"; and finally that there is no definite percentage guaranteed the booking agent and that many artists, superlatively lauded, do not live up to advance notices.

In East Bay Cities

The concert-giving business in the East Bay cities of California is described in some instances as extraordinarily good by Mrs. Orley I. See, MUSICAL AMERICA's correspondent in Berkeley and Oakland. This is especially the case where children's concerts and those at low admission prices are a feature. "In Berkeley the Musical Association Series is always sold out as it is a splendid course, so arranged that each concert costs only fifty cents, and there is always a long waiting list for membership. With the Young People's Concerts it is much the same," she says. "Edwin Chamberlain, who organized and sponsored them, tells me he does not have to make up any deficits for the season as they are primarily for school children at fifteen cents a concert and the auditorium is over-crowded at each concert."

"The Greek Theater Series is unique in its relation to the University, and though it has not been so successful financially in the past I attribute it to insufficient advertising. This matter is being looked after this year and should bring a change."

"For many years the music patrons of the East Bay cities have thought it necessary to go to San Francisco for their concerts. As it is only in some ten years that good courses have been offered here, it has taken some time to bring us to a realization that we may have the same good concerts."

"There seems to be a lack of really

good cooperation on the part of music teachers. This will always prevent the fostering in their students of a desire to hear others perform, whether it be other teachers' students or artists. Here, as elsewhere, we have the old problem of the resident artists not being duly appreciated while foreign ones may take all the honors unjustly."

"Poor business conditions, even in California, have made some difference this year in an appreciably smaller attendance at concerts. Then the addition of two new courses has naturally made some difference, since about the same people attend all the concerts. In time, I believe, the new courses will stimulate business. The Bay district is large enough to take care of all three."

Transportation Is Bane

"Another factor that has an effect on the business is that of transportation. San Francisco, with its business commuting facilities, has the advantage. People in Berkeley can reach concerts in San Francisco more easily than those in Oakland, and vice versa."

"I look upon Oakland as really a comparatively new field and a fertile one. The work in the public schools will undeniably have an effect on the next generation of concert-hearers as well as concert-givers, and already the low student fees to concerts is bearing fruit in attendance and appreciation."

"I believe twice as many concerts were given last year as in any previous year, and the average attendance was fair, considering the sudden increase of events. It will be interesting to see if there is an increased attendance this season."

Mary Jordan, contralto, will open her season unusually early with a recital at the Monticello Seminary, Godfrey, Ill., on Oct. 10. This is Miss Jordan's third appearance at Monticello.

Eastman School of Music

of

The University of Rochester

FALL ANNOUNCEMENTS

HOWARD HANSON, PRIX DE ROME (1921), FELLOW AMERICAN ACADEMY IN ROME, APPOINTED DIRECTOR

FREDERIC LAMOND WILL CONDUCT MASTER CLASSES for ADVANCED STUDENTS and TEACHERS of PIANO

Beginning October first

ERNEST BLOCH WILL CONDUCT FIVE WEEKS MASTER CLASSES IN THEORY AND PEDAGOGY

Beginning February first

OPERA TRAINING DEPARTMENT, Direction VLADIMIR ROSING

Intensive training in opera technique and repertoire.

Unusual opportunity for public performance.

Courses Leading to Degree Bachelor of Music.

Courses Leading to Eastman School Certificate.

Organ Accompaniment of Motion Pictures.

Completely equipped studio.

Complete Education in all Branches of Music.

For Information Address the Secretary

Eastman School of Music, Rochester, New York

LOUIS REILLY

Teacher of Singing

Fourteenth Successful Season

169 West 85th St. New York City
Phone Schuyler 1261

Conal O'C. Quirke

Teacher of Voice

54 West 82nd Street, New York
Phone 5880 Schuyler

VOICE REJUVENATION

Voices marred by age or illness restored

Dr. Maud Langstaff Hornung
Valhalla, New York
White Plains 1625-W

RAFAELO DIAZ

Tenor

Metropolitan Opera Company

MG. DANIEL MAYER
AEOLIAN HALL N. Y. CITY

CHRISTIAN SCHIOTT

Teaches: THE TRUE PRINCIPLE OF VOICE and PIANO
Concerts — Recitals

Studies:
128 E. 19th St., New York, N.Y.
460 84th St., Brooklyn, N.Y.
Tel: Shore Road 2451-J.

PEABODY CONSERVATORY LISTS FREE SCHOLARSHIPS

Seven Awards Will Be Made After Open Competition—Elsa Alsen to Give First Artist Recital

BALTIMORE, Sept. 8.—The office forces in all the departments of Peabody Conservatory have begun the enrollment of students for the coming season, and the many applications indicate the season will be a banner year in the history of the school. Harold Randolph, director, will return to Baltimore from his home in Northeast Harbor, Me., on Sept. 15, and will immediately begin the classification of pupils. Extensive improvements being made to the building are still under way, but it is expected they will be completed in time for the opening of the school on Oct. 1.

Arrangements have not been fully completed for the entire series of concerts of the Friday Afternoon Artists' Recitals, but the list will include many artists of wide reputation and some who have hitherto been unheard in Baltimore. The opening concert will be given by Elsa Alsen, Wagnerian soprano, whose singing of the part of *Isolde* in "Tristan and Isolde" was one of the outstanding features of the Wagnerian performances at the Lyric Theater last season.

Seven scholarships will be available at the Conservatory next season. These will include the Frederick C. Colston piano scholarship, a Peabody piano scholarship, a Peabody organ scholarship, two Peabody violin scholarships and two Peabody vocal scholarships.

Examinations will be held on Sept. 29. These scholarships are for three years and carry with them such supplementary studies as are deemed necessary

by the director. In addition to these three-year scholarships, yearly scholarships will be offered on all orchestral instruments, and there will also be two extra scholarships in the preparatory department of the school. Virginia Carty, formerly associate professor at Hood College, Md., who has been appointed secretary of the Conservatory, has taken up her duties at the school and will be assisted in her work by Henrietta Feuss.

MYRA HESS PLAYS ABROAD

Pianist Will Return Next Christmas After European Concerts

Myra Hess, pianist, will be back in New York next Christmas and is booked to open her fourth American concert tour with the New York Symphony on Dec. 28. Her first New York recital will be given on Jan. 3, and immediately after that she will start a tour through the South and Middle West. Her bookings thus far include concerts in Atlanta, New Orleans; Columbus, Cincinnati and Mt. Vernon, Ohio; Boston; Dobbs Ferry, N. Y.; Baltimore; with the New York Philharmonic and concerts in Haverhill and Wellesley, Mass.; Lincoln, Buffalo, Pittsburgh, St. Paul, Duluth and Kansas City, a visit to the Pacific Coast and back to Boston for a Symphony concert. Miss Hess is already booked for six New York appearances.

Before starting for the United States, Miss Hess will tour through England, Scotland and Holland. She will play in thirty-five concerts, beginning with a Promenade Concert in Queen's Hall, London, on Sept. 16, conducted by Sir Henry Wood. She has four other concerts scheduled in Queen's Hall. In Glasgow she will appear with the London String Quartet in a series of six concerts. Hamilton Harty will conduct for her orchestral appearance in Bradford, and Willem Mengelberg in Amsterdam. Miss Hess had to refuse a tour through Germany, Italy and Spain.

Percy Grainger to Return from Australia in October

Percy Grainger, pianist, will arrive in San Francisco early in October, after having spent several months visiting with his relatives in Australia. He will open his concert tour in Portland, Ore. More than sixty appearances have already been booked for the coming season. Arrangements have just been completed for a return engagement in Godfrey, Ill., on Dec. 17.

Vladimir Rosing to Hold Auditions for Eastman School Opera Class

Vladimir Rosing, tenor, who has just returned from Europe, is preparing to hold auditions in Aeolian Hall for students who wish to enter his opera class in the Eastman School in Rochester. Mr. Rosing will open his concert tour with a New York recital in Carnegie Hall on Oct. 20. After fulfilling several New York engagements, he will again make a tour of Canada.

Besides appearances in New York and Birmingham, Ala., in October, contracts have been signed for a recital by Marie Sundelius, soprano, in Medford, Mass., on Oct. 26.

NEW MANAGEMENT TAKES OVER CHICAGO AUDITORIUM

Home of Civic Opera Passes to Shuberts, But Reservations Made for Usual Season

CHICAGO, Sept. 6.—The Auditorium Theater, home of the Chicago Civic Opera Company, passed from the hands of the company into those of the Messrs. Shubert, theatrical producers, on Labor Day, when "Blossom Time," the operetta based on the life and music of Franz Schubert, came to play a return engagement in Chicago. The Civic Opera has reserved the period from Oct. 1, until the end of its season on Jan. 24, for its own use. The theater will then return to the management of the Shuberts until May 31. "The Miracle" is expected to be an attraction there sometime after the close of the opera season. All other attractions are to be at popular prices.

The auditorium has been used as a concert hall for the appearances of musicians with large drawing power. F. Wight Neuman will have his leading artists here, and the Civic Opera Company will doubtless sponsor several concerts, as in past seasons.

It is possible that Sunday afternoon concerts will be given under the management of the Shuberts after the opera company has gone on tour. This has always been a busy period in Chicago's musical season, and the big artists have generally given return concerts at this time. The house manager for the Shuberts is Joseph Feinberg.

FINDS EUROPE SANE AGAIN

Charles de Harrack Says Ultra-Modern Music Tires Concert-Goers

"Europe is tired of ultra-modern music and is getting back to a sane style of writing," said Charles de Harrack, pianist and composer, recently on his return to New York from a tour of England, France, Switzerland, Germany and Austria. "Composers like Oscar Straus, Franz Lehar, Leo Fall and Kalmann were not swept off their feet. They have gone on creating original, beautiful things and their operettas are meeting with great success. When it comes to creative brains, Vienna is still the musical capital of the world."

Mr. de Harrack spent some time in Vienna, where he lived seven years as a pupil of Leschetizky. He edited some of his own music to be published by Waldheim-Eberle this fall, including his allegorical poem for orchestra, chorus and baritone solo and his "Danse des Nymphes" for piano.

Mr. de Harrack has returned to Cleveland, where he will conduct the Cleveland Singing Society and the Aeolian Chorus and teach piano and singing. He is considering a fall tour of four months extending from Alabama through the Western States to Vancouver.

Nashville Music Critic Visits New York

George Pullen Jackson, music editor of the Nashville Banner and writer on musical subjects for many periodicals throughout the South, is spending a short time in New York, previous to the opening of the season in Nashville.



ETHEL LEGINSKA

Distinguished English Pianist
on Tour Season 1924-1925

KNABE EXCLUSIVELY

OSCAR SAENGER

REOPENS HIS NEW YORK STUDIOS ON SEPTEMBER 22

Two Free Scholarships

Applications for Enrollment may be made, and all Information Regarding Terms for Tuition and Scholarship Applications obtained by addressing the

OSCAR SAENGER VOCAL STUDIOS

L. LILLY, Secretary

6 East 81st Street, New York City

Tel. Butterfield 8573

Restoration of Plain Chant Favored in Maine

Gregorian Music to Be Studied in Parochial Schools—Missionaries Brought Liturgical Song to Devout Indians 300 Years Ago, and Old Custom Is Followed on Reservations Today—The Work of Father Rasle

By ANNIE J. O'BRIEN

AN outstanding event in the history of music study in Maine, and one which is destined to bear cultural fruit in great abundance, is the recent installation in the parochial school curricula of the study of Gregorian music, the liturgical chant of the Catholic Church.

The late Rt. Rev. Louis S. Walsh, Bishop of the Diocese of Portland, Me., believing music study to be a mental stimulus and a brightener of the school day, instructed the teaching Sisters of Mercy to make exhaustive research into the art of plain chant under expert guidance. Their work in the schools is already marked with gratifying results. They hope to restore congregational singing in the church through the children.

Congregational participation in the celebration of the Mass, through the means of plain chant, was once the universal practice of the church. From the sixteenth century, when vocal polyphony reached high development, plain chant gradually fell into neglect and disuse until our day.

Only the simplest forms of plain chant are adaptable to congregational use. Others are within the range of the average choir, and the more elaborate forms require for their performance highly trained choirs and soloists that are artists.

The aesthetic beauty of plain chant, with its age of a thousand years, is now attracting attention of artists and scholars.

The International Congress of Gregorian Chant held in New York City in 1920, at which Maine Sisters of Mercy were in attendance, was splendidly reported in *MUSICAL AMERICA*. At this congress Dom Mocquereau, a Benedictine from the Isle of Wight, directed the singing of 5000 children in St. Patrick's Cathedral, and later gave a series of lectures on Gregorian music at Harvard College. Referring to his mission to America, he enthusiastically said: "My dream has come true; through the children of America the great heritage of congregational singing will be restored to the church."

At Bowdoin College in Maine, President Sills recently lectured to his stu-

dents on "Six of the Great Gregorian Hymns."

Through the study of plain chant Maine children will carry the liturgy of the church to the daily life of the people. In the homes of the humble, majestic tones of psalm, canticle, antiphon and hymn will resound, filling hearts with consolation, sweetening life and lightening burdens of the heavy laden.

These children are now familiar with the same Miserere that the early Christians chanted in the Catacombs of Rome; the same Vexilla Regis, the processional of Good Friday, that through thirteen centuries has stirred men's souls to compassion; the same Salve Regina sung by crusaders on their way to Jerusalem, and that which the crew of Columbus each evening wafted over the waters as they sailed to our western shores.

The Te Deum which enlivened the solitudes of San Salvador with its paeons of heavenly joy and found response in the heart of the savage Indian, is the identical hymn of praise and thanksgiving rendered by two choirs of children and adults at the centenary celebration of Catholicity in the Cathedral of the Immaculate Conception at Portland, Me., Dec. 8, 1922; finally the Dies Irae, that gigantic product of the middle ages, sung by magnificent choirs at the obsequies of kings and emperors, and chanted by American soldiers on the battlefields of the Marne and Chateau Thierry, is the sequence of the Mass for the dead which Portland school children sing on All Souls' Day.

Recently it was the sad duty of these children to chant a Requiem for their chief pastor, the Rt. Rev. Louis S. Walsh, who zealously maintained that music should be placed on an equal footing with poetry and rhetoric, as it once flourished at famous seats of learning.

A Link with the Past

These treasures from the storehouse of the art of plain chant, with many others proper to the cycle of the Christian year, are traditional among three groups of school children in Maine. These children form a link between the past and the present, and reveal a period of Maine history in which Gregorian music held high place; they are the descendants of that Algonquin race to whom French missionaries brought the Gospel more than 300 years ago.

Sixteen years before the Pilgrims landed at Plymouth Rock midnight Mass was celebrated at Holy Cross Island in the St. Croix River by Rev. Nicholas Aubry of Paris, France. He was a member of the Sieur de Monts expedition which colonized Acadie, a province that

included Nova Scotia and Maine. When Sieur de Monts returned to France he petitioned his sovereign to send missionaries to the Indians of Acadie. Accordingly, two French Jesuits arrived at Port Royal in 1611. One of them, Rev. Peter Biard, made many trips to the Maine coast. In 1613 he accompanied a colony from France to Mount Desert Island. Landing, they planted a cross and called the place San Sauveur.

The Indians persuaded the French to adopt a site chosen by them. It was on a beautiful hillside sloping to the sea; its harbor was protected by Mount Desert and several smaller islands. The settlers had temporary dwellings erected on the shore. Of this colony Bancroft in his history of the United States, says: "The conversion of the heathen was the motive of the settlement; the natives venerated Father Biard as a messenger from heaven; and under a summer sky, round a cross in the center of the hamlet, Matins and Vespers were regularly chanted."

Though these early French settlements in Maine were not permanent, because of disputes between French and English colonists over the western boundary of Acadie, they were the means of Christianizing the Abenaki, the first Indians on the continent to embrace the Catholic faith.

Early French missionaries were well versed in the art of plain chant which had reached its culminating point in the thirteenth century. As the Apostles accepted all peoples with their native rites and customs, so these Black Robes adopted the Abenaki circle, supplanting the figures of bird and beast and reptile with the cross, and substituting for wild cries and incantations the pure and ennobling melodies of the Divine Office and of the Mass. For more than a century Jesuit and Franciscan missionaries found their way to the Indian settlements; Friar Leo at Castine, Father Rasle at Bangor and Ellsworth were outstanding figures of early missionary days in Maine.

The Missionaries in Literature

Their labors left an impress on the literature of New England. In "Evangeline," Longfellow's "Father Felician, priest and pedagogue both in the village," is the embodiment of the pioneer missionary of Acadie, true to type, a glorified welfare worker and a master of "plain-song."

Whittier, in "Mog Megone" describes a scene at Norridgewok, where Father Sebastian Rasle spent thirty years:

On the brow of a hill which slopes to meet
The flowing river, and bathe its feet,
Mid the bare-washed and drooping grass
And the creeping vine as the waters pass—
A rude, unshapely chapel stands,
Built in that wild by unskillful hands;
Yet the traveler knows it is a place of prayer,
For the holy sign of the cross is there,
And should he chance at that place to be,
Of a Sabbath morn or some hallowed day,
When prayers are made or masses said,
Some for the living and some for the dead,
Well might the traveler start to see
The tall dark forms that take their way
From the birch canoe on the river shore
And the forest path to the chapel door,
And marvel to mark the naked knees
And the dusky foreheads bending there;
And stretching his long thin arms over these
In blessing and in prayer,
Like a shrouded spectre, pale and tall,
In his coarse white vesture—Father Rasle.

Father Rasle formed a little choir of forty young Indians to assist at services in cassocks and surplices and to chant hymns for the processions which they made with great crowds of Indians who often came from long distances. He made a study of the Abenaki language and compiled a dictionary, the manuscript of which, in Father Rasle's own handwriting, is now in the library of Harvard College.

Father Rasle was the last of the missionaries to the Indians. In a raid on Norridgewok by the English, in 1724,

he was shot as he took his place at the foot of the cross in the center of the village. Many of the Indians then migrated to Canada.

When the revolt of the colonists began in 1775, the Indians of Acadie espoused the cause of the Americans. The one request they made to the Council of Massachusetts was that a Black Robe be sent them.

An interesting account of these Indians is that written by Mr. John Allen, the Indian superintendent of the Eastern Department. Mr. Allen wrote:

"From a long acquaintance with these people and having command of them during the late war between America and Great Britain, I am in some degree knowing to their sentiments and dispositions respecting their religious tenets. They are a very exemplary people, consistent with their customs and manners, as are to be met with, zealous and tenacious of the rites of the Church and strictly moral, cautious of misbehaving in point of religion. Though rude and uncultivated in many other matters, they are truly cultivated in this, and it was always observed by the French gentlemen, whom we were favored with during the war, that they never saw a more respectable collection in France, and excepting the Cathedrals and some particular places of worship, their performance, chants, etc., in Latin were in most instances superior to any. I have been myself charmed with them when shut up in the woods. And though of a different sentiment, believe them truly to be good Christians, meriting the peculiar blessings of the Deity. They teach their children, when able to lip a word, the service, and as they grow up, become in a manner innate, this owing to the assiduity of the French missionaries, much to their honor."

Traditions Upheld Today

The same customs obtain in three Indian Reservations in Maine today. At Pleasant Point, Passamaquoddy Bay; at Dana Point, Louis Bay; and at Indian Island in the Penobscot River from village church or parish school or birch canoe dulcet tones of Pange Lingua still float on the air as preparations for annual processions at Corpus Christi time are in progress.

On the occasion of the official visit of their spiritual chief, the Bishop of Maine, the traditional close of a pageant of surpassing beauty is marked by the singing of that Te Deum heard by kindred first Americans at San Salvador.

The children's hour, at these episcopal visits, tells a novel story. At the parish school vocal and instrumental music with readings interspersed show that these children of the forest are instructed in the three R's and in the rudiments of music and that plain chant never lost first place.

At each reservation a convent of mercy stands near the parish school. The Sisters are the guardian angels of the tribe. They visit the sick, the needy and the aged and are the trusted counselors of young and old.

From the day they welcomed Father Biard and his colony from France when they were sole proprietors of land and sea, to this day of their picturesque dependence, dwelling in narrow confines, in winter plying their deft craft of basket-weaving and in summer guiding city dwellers through forest, lake and stream, Maine Indians have kept faith with God and man.



MARY CORNELIA
MALONE
AMERICAN SOPRANO
"Rare sweetness of voice and perfection of training under Marcella Sembrich."
—Alvin S. Wiggers
CONCERTS—RECITALS
Personal Representative:
Charlotte Bruehl, 810 Carnegie Hall, New York City.

BERTHA BALLARD

Contralto
Available Season 1923-24
Address c/o Musical America
501 Fifth Ave., New York City

ELSIE BAKER

CONTRALTO
CONCERTS—ORATORIOS—RECITALS
Management: Ernest Briggs, Inc.
116 West 39th St., New York, N. Y.

EMILY MILLER

COACH AND ACCOMPANIST
New York Studio, 2231 Broadway, Studio 6
Tel. 7548
Address Communications to Residence Studio:
903 Willoughby Avenue, Brooklyn, N. Y.
Tel. Jefferson 9419

FELIX HUGHES

Teacher of ALLAN McQUHAE, Tenor
Studios: 50 Central Park West, New York City
Phone, Columbus 0998

Frederick **L A M B**

Vocal Technique
Studios:
524-525 Huntington Chambers
BOSTON

SKROBISCH

TENOR—TEACHER OF SINGING
Formerly Leading Dramatic Tenor
at Royal Opera, Covent Garden
Address: 518 W. 111th St., New York, N. Y.
Phone Cathedral 7641

VERA CURTIS

SOPRANO
WOLFSOHN MUSICAL BUREAU, INC.
250 West 57th St., New York City

COLIN
OMORE
TENOR

CARLO
SABATINI
VIOLINIST

HENRY
NEWCOMBE
BARITONE

ALEXANDER
BRACHOCKI
PIANIST

Management: Arthur and Helen Hadley, 124 West 85th St., New York

Radio as a Factor in Nation's Musical Life

Victor Saudek of Westinghouse Electric Company, Sees Radio as Boon to Performer and Composer—Describes Microphone as a Model Critic, Unemotional and Not Gullible

THE radio is capable of influencing the musical trend of America more than any other single agency, in the opinion of Victor Saudek, director of radio music for the Westinghouse Electric & Manufacturing Company in Pittsburgh. Mr. Saudek, himself a musician of many years' experience, affirms that those who are interested in developing the possibilities of the radio are keenly alive to its power in developing the taste of its invisible audience for that which is best in music.

"The radio is the biggest single agency in America for spreading an appreciation of music," says Mr. Saudek, for it brings music directly to the firesides of thousands upon thousands of persons to whom it would otherwise be inaccessible. When one considers the great rural stretches which know no music other than that offered by the circus or the carnival, or the hospitals and the various public institutions to which the radio alone carries music, it is plain that the power of the radio cannot be overlooked. When it is borne in mind that we broadcast daily and Sunday programs of the widest appeal, it is easy to see that we are exerting an influence probably even more profound than we ourselves realize.

"For instance, on Sundays we broadcast a church service at 11 a. m., a chamber music program from the studio at 2.45, Dr. Heinroth's public organ recital at 4, a vesper church service at 5, a dinner concert at 6, a church service at 7.45 and frequently a concert from the Fine Arts School of the Carnegie Institute of Technology at 9. During the week the daytime schedule is lighter and the evening session more nearly continuous up until nearly midnight. We have evenings devoted to chamber music, which is becoming exceedingly popular with our audiences.

"At the same time, we must understand our audience and meet the demand for popular as well as classical music. Furthermore, we must key our programs to the time of day when the greatest number of each type of audience will be listening in."

The Infallible Critic

"Aside from these problems, there are other difficulties which must be met in the studio if the program is to run off smoothly, Mr. Saudek points out. There can be no recall of the sounds that reach the microphone, which is really a supersensitive ear, for once on the air it goes directly to the thousands of listeners. The inability to retouch the "record" requires a promptitude unnecessary in many other forms of entertainment and tends to put the soloist on his mettle, Mr. Saudek believes.

"The microphone does not register personal charm other than that transmitted vocally or instrumentally," Mr. Saudek said. "Devices of pantomime achieve nothing. The art of the soloist must stand upon its own feet and nothing else. This fact, I believe, tends to sharpen the performer's technic. In the microphone he has a model critic, unemotional, constant, and not gullible.

"The old fear that the radio would militate against other musical enterprises has largely and rightly disappeared. Every now development finds its proper place in time and, functioning in that place, permits, other activities to go on unhindered. The radio has put the artist more on his mettle and has caused the public to be interested in him personally, enhancing his reputation and thus working to his monetary advantage. This is particularly true of the younger and so-called 'struggling' performer.

Aids Young Artists

"I have in mind a young singer, lately come to town, whose first radio recital was directly and immediately productive of three auditions for church positions, two of them being out of the city. She accepted one and is thus over the greatest difficulty that confronts a young artist newly arrived in a large city. Nor



Victor Saudek, Director of Radio Music, Westinghouse Electric and Manufacturing Company in Pittsburgh

is this an isolated instance. It happens frequently.

"Again, there was recently brought to my attention a new song, "Sleepy Hollow Tune," by Richard Kountz, a Pittsburgh composer. After its first radio production we received a shower of mail from all over the United States and Canada, many of the writers asking for the name of the publisher in order that they might procure copies. I have since learned that two editions of this song are already sold out, and the song is, I believe, scarcely two months old.

"The artist or the music must, of course, find acceptance on its own merits, and these are only two examples of what the radio does, or rather helps to do, toward bringing that merit to the public ear.

"I doubt if there is another field in which the aspiring musician will find so cordial a hand as is extended in the radio studio. The young artist as a rule has little to offer, but if that little is actually there and is his own we will focus it for him and bring it to the ear of our audience, an audience which for size and variety was never before dreamed of. Thereafter the decision rests, as in all other forms of musical activity, with the public. For the aspiring musician we overcome the first great obstacle, we open the door of the public to him."

It would be difficult to find a man more suitable for the position he occupies than Mr. Saudek. He has been first flautist under such conductors as Paur, Herbert and Pryor, and is thoroughly familiar with the symphonic and chamber music

répertoire as well as the standard light and grand operas, both vocally and instrumentally. He has traveled with coloraturas and soared along with them in all the well-known aerial gyrations for flute and voice. He was a member of the Pittsburgh Symphony under Paur in its heyday; he was largely instrumental for the introduction of orchestral classes at the Carnegie Institute of Technology's School of Music, and originated and carried out the campaign in Pittsburgh for better music in the theaters through the agency of the Musicians' Club.

A. C.

Little Symphony to Give Six Sunday Evening Concerts

George Engles has announced a series of six concerts at the Henry Miller Theater by the Little Symphony, George Barrère, conductor, to be given on the following Sunday evenings: Nov. 9, 16, 23, 30, Dec. 7 and 14. Founded in 1914 by Mr. Barrère, the concerts have afforded unusual opportunities for music lovers to study intimately the instruments comprising this choir, which consists of flute, oboe, clarinet, bassoon, horn, trumpet and an adequate balance of strings, forming a complete miniature orchestra composed of leading players of the New York Symphony. The special music arranged by Mr. Barrère for this combination includes compositions by the old masters, as well as the work of modern composers.

Viola Gramm-Salzedo, New York vocal teacher, has completed a six weeks' course at the "Music Box," Cummington, Mass., and has returned to Seal Harbor, Me., where she is continuing her teaching.

ADVANCED PUPILS FOR PIANO LESSONS

AFTER THE TRADITIONS OF

F. LISZT and
N. and A. RUBINSTEIN

ACCEPTED BY

A. SILOTI

APPLICATIONS BY MAIL ONLY
323 WEST 83d STREET
NEW YORK CITY

ADELAIDE GESCHEIDT

RE-OPENS VOCAL STUDIOS
MONDAY SEPTEMBER EIGHTH

Fifteenth Season as a Teacher of
Authority on Normal-Natural

Voice Development
and the Art of Singing

Her Exponents Are Outstanding Singers of Repute and Position

Fred Patton, Irene Williams, Judson House, Alfredo Valenti, Ruth Loyd Kinney, Frederic Baer, Nelle Wing, LeRoy Duffield, Violet Dalziel, Grant Kimbell, and many others rising to distinction or merit.

15 West 74th Street
817 Carnegie Hall

STUDIOS

Endicott 2407
New York City



Late Summer Days Find Musicians at Play in Their Favorite Vacation Spots

[Continued from page 9]

every prima donna's goal. She is exceedingly fond of water sports and rows on the lake and runs her own motor boat, when it is cool enough to be above the water.

Emil Telmanyi, violinist, after a concert tour of Scandinavia, went to Skogshem, Sweden, for his vacation. He is an enthusiastic tennis player and a good one, and often takes part in the championship and cup matches when he is in good form. He has broken up his vacation occasionally to play at the various spas which offer concert courses during the summer. He will return to New York next season for an extended tour.

Annie Friedberg, New York concert manager, and sister of Carl Friedberg, pianist, went abroad this summer to visit her family and to watch her artists at work in new fields. She returned a couple of weeks ago on the Columbus. On board also was Otto Heineman, president of the General Phonograph Company of New York, with whom she held spirited discussions on art and artists on the way over.

Lucy Gates, soprano, is a granddaughter of Brigham Young, and this summer when she went back to Utah she visited all the monuments to her famous grandfather. In front of the

statue erected to him in Salt Lake City and before the Mormon Temple, which took forty years to build and cost four million dollars, a photographer caught her and made a permanent record of the artist looking at the evangelist.

Emily Miller, New York vocal coach, has been spending a delightful vacation at Boulder Brook Camp, Lovell Center, Me., in the heart of the beautiful lake district of the Pine Tree State.

Jessie Fenner Hill, who devotes herself in the winter to pupils at her singing studio in New York, has been resting this summer at Averill Park, N. Y. Over the Catskills hills each morning she takes a canter on her favorite horse to put her in trim for the season's work.

Eddy Brown, violinist, has been giving concerts abroad for over a year and has just returned to America for a tour. Before he left France he visited a fellow violinist, Jacques Thibaud, at his villa in the Midi, and the two, to justify the tradition of rivalry among violinists, had terrific encounters, but with foils, not bows. Each loudly proclaims his title to the fencing championship, but neither has been awarded it. Thibaud will stay abroad next season and return to America the year after for another tour.

May Korb, soprano, gave a concert at the Lake Placid Club, at Lake Placid in the Adirondacks, at the thirtieth anniversary celebration a couple of weeks ago. There is an extended musicians' colony at Lake Placid and all her colleagues turned out in full force to applaud Miss Korb. After the concert she stayed on for a time to rest and play amid the glory of the mountains.

Frances Nash, who is at her summer home in Maine, does not consider vacation a synonym for holiday, apparently, because she spends hours at her piano, preparing for the busy concert season planned for her. Her recreation is almost as strenuous, consisting as it does of equal parts of tennis and rowing, both diversions which call into play the forearm muscles which are the endowment of a fine pianist.

Defying the legendary heat of the South in the summer time, Frederick Gunster, tenor, has been spending his vacation at Birmingham, Ala. He has given several concerts at the summer schools of Southern universities, going as far north as the University of Carolina during the last week in August; but he maintains that his Italian garden in Alabama is cooler than the ocean breezes in New York.

Ethel Parks, soprano, has a country estate in the mountain lake section of New Hampshire, at Wolfeboro. There she can enjoy the cool and quiet of her shaded lawn, or tramp over the mountains or swim in Lake Winnepesaukee. She has, too, devoted herself to preparing her concert programs for the fall.

Frances Newsom, who calls herself a "singer of songs for children and grown-ups," found several musical "kiddies" at Four Springs Farm in the fashionable Tuxedo Park section. She spent part of her summer there devoting herself to society and singing and then went up to Nova Scotia on a fishing trip to "rough it." She brought back tales of the fish she caught and pictures to prove it. And now that she has returned to civilization and work, she seems happy about that, too.

Mme. Cahier to Introduce New Schreker Songs in Berlin

Mme. Charles Cahier, contralto, will introduce five new Franz Schreker songs in Berlin on Sept. 26. According to word received from Mme. Cahier, the composer expressed the wish that she interpret the songs. Mme. Cahier will be accompanied by an orchestra conducted by Eduard Moerike.

Franklin Cannon Joins Wife in London

Franklin Cannon, pianist, has joined his wife, Ellen Beach Yaw, in London where they have taken Mme. Guy d'Hardelot's house in St. Johns Wood for the season. Mr. Cannon has spent some time in Switzerland with a group

of Marie Prentner's former pupils. Benno Moiseiwitsch was among them. Mr. and Mrs. Cannon will return to the United States late in September and Mr. Cannon will resume his teaching in Carnegie Hall.

CINCINNATI SINGERS FORM BULWARK OF ZOO SEASON

Names of Nine Students in Ralph Lyford's Class at Conservatory Appear in List of Principals

CINCINNATI, Aug. 30.—The close of the fifth and most successful opera season at the Zoo, under the direction of Ralph Lyford, has reflected much credit on the opera department of Cincinnati Conservatory, organized eight years ago. Mr. Lyford, who was formerly of the Boston Opera Company, has been in charge of the department since its inception, and has worked unceasingly to make it the nucleus of an opera company. Of the twenty-one principals who were heard this season, nine were members of Mr. Lyford's class.

Pearl Besuner, soprano, sang many important rôles, including *Musetta* in "Bohème," and important parts in

"Elisir d'amore" and "Carmen." Lucy de Young, contralto, was heard in "Fedora," "Roméo et Juliette" and "Mefistofele." Others who were heard were Clifford Cunard, tenor; Louis Johnen, baritone; Tecla Richert, mezzo-soprano; Helene Kessing, soprano; Virginia Seymour, contralto; Violet Sommer, soprano, and Harold Woodward, tenor. Besides these local singers, Clara Thomas Ginn, a native of Cincinnati, was heard as guest artist in the title rôle of Massenet's "Manon."

The repertoire was composed of standard operas and included "Lakmé," "Lohengrin," "Gioconda," "Carmen," "Tosca," "Fedora," "Aida," "Mefistofele," and others.

Ted Shawn Plays Editor Rôle

In addition to his duties as the dancing partner of Ruth St. Denis, Ted Shawn has become editor of a new journal called the *Denishawn Magazine*. The magazine is devoted chiefly to dancing and gives some space to the allied arts.

The Symphony Players, consisting of eighteen men, have been engaged to appear for the Friday Evening Club in Morristown, N. J., on Jan. 16.

Announcement

CAROLINE BEESON FRY

TEACHER OF SINGING

Will Resume Teaching September 16th

NEW YORK STUDIO

810 Carnegie Hall
Phone, Circle 0321

WHITE PLAINS STUDIO

2 Orchard Parkway
Phone, White Plains 3200

N.Y. COLLEGE of MUSIC

Incorporated 1878

114-116 East 85th Street

CARL HEIN
AUGUST FRAEMCKE } Directors
DR. CORNELIUS RYBNER, Theory
HANS LETZ, Violin and Chamber Music
40 other eminent instructors.

MARIE SUNDELIUS

SOPRANO
Metropolitan Opera Company
Management Haessel & Jones
Columbia Hall New York

MASTER INSTITUTE OF UNITED ARTS

Music—Painting—Sculpture—Architecture—Opera Class—Ballet—
Drama—Lectures
310 Riverside Drive Phone—3860 Academy New York City

GERTRUDE ROSS

2273 Holly Dr., Hollywood, Cal.

New Songs for Programs
and Teaching: "Work,"
"Sakura Blossom," Spanish-California
"Song of Spring" (new)
Folk Songs

W. HENRI ZAY

SPECIAL MASTER CLASSES IN VOICE TECHNIQUE with a VERITABLE MASTER IDEA behind them. See "The Practical Psychology of Voice," pub. G. Schirmer, which is a Complete Vocal Method Studio: 30 West 72nd St.

HANNA VAN VOLLENHOVEN

COMPOSER
Management Philharmonic Bureau
P. O. Box 72, Grand Central Station, New York

CHEV: DE LANCELOTTE

205 West 57th Street, New York Circle 2908 Teacher of Piano and Singing

EDWIN JOHNSON

DEVELOPMENT OF THE NATURAL VOICE
Studio: 815 Carnegie Hall, New York
(Mondays and Thursdays)
403 Hancock Street, Brooklyn, N. Y.
Phone Decatur 6842

ETHELYNDE SMITH, Soprano

TOURS FOR 1924-1925
Address: 458 Cumberland Avenue, Portland, Maine

Maude Douglas Tweedy

Vocal Art Science Studio
Vanderbilt Studios
15 E. 38th St., New York
Endorsed by Dr. Frank E. Miller, Founder of Vocal Art-Science Tel. Vanderbilt 1966

GUILMANT ORGAN SCHOOL

WILLIAM C. CARL, Director
A Thorough Education for the Organist
17 EAST 11TH ST., N. Y.

Universal Concert Bureau, Inc.
12 West 44th St. N. Y. City

World-famous Contralto

CAHIER

Steinway Piano

Address—Steinway & Sons
Budapester Str. 6, Berlin



LESLEY Mack

English Tenor

Concert Oratorio

Opera

Apply: SECRETARY
1026 President St.
Brooklyn, N. Y.
Phone Prospect 1113

ELDON MURRAY

Violinist Composer

Director Peoria Civic Orchestra, 227 N. Monroe St., Peoria, Ill.

Programs featuring his "Poeme," "Rhapsodie," "Vision"

Management: H. & A. Culbertson Chicago

4832 Dorchester Avenue Aeolian Hall New York

Dr. Daniel Sullivan

Teacher of International Artists

Such as:

Alice Nielsen, Lydia Lipkovska and

Georges Baklanoff

Address Secretary, Adolph Witschard

132 West 74th Street, New York City

Telephone: Endicott 0180



Claude Warford

Teacher of Singing

Studios

Metropolitan Opera House

Bldg., New York

ALBERTO BIMBONI

Voice Teacher

Coach for Opera and Recitals

2025 Broadway, New York City

Telephone Columbus 6074

REX TILLSON

COACH ACCOMPANIST

168 East 51 Street

New York

Plaza 4426

Anna Monahan and Philip Gordon Appear in Atlantic City Concerts

ATLANTIC CITY, N. J., Sept. 8.—When Anna Monahan, pianist, appeared recently as soloist with Comfort's Philharmonic in a Sunday concert on the

Steel Pier, she won applause for her interpretation of Mendelssohn's Concerto in G Minor. On the following Sunday, Philip Gordon, pianist, received an ovation at the Steel Pier concert when he played Liszt's Concerto in E Flat.

VINCENT E. SPECIALE.

TOLLEFSEN TRIO ENGAGED

for an All-American Program at the

National American Music Festival to be held at
Buffalo, New York, Monday Evening, Oct. 6th in
Elmwood Music Hall

Program will contain trios by

ARTHUR FOOTE

CHARLES WAKEFIELD CADMAN
and RUBIN GOLDMARK

A short tour of the Middle-West will follow.

For available dates during the season 1924-1925
apply to

DANIEL MAYER

Aeolian Hall
New York City

Victor Records

Welte-Mignon Records

Steinway Piano

The David Mannes Music School

David and Clara Mannes, Directors

It is no more expensive to study at this School under its distinguished faculty, than with private teachers of equal reputation. The School offers in addition all those opportunities which make for musicianship and musical culture.

Applications may be made at any time. Personal interviews with the Directors regarding enrollments for 1924-25 may be arranged after September 22nd.

New Season Begins October 9th, 1924

157 East 74th Street

Butterfield 0010



Mr. and Mrs.

Alexander Bloch

Violinist and Pianist

Will resume teaching September 15th

422 West 22nd St.

New York City

ANNOUNCING THE REOPENING OF HER STUDIO

ADELE RANKIN SOPRANO

Metropolitan Opera House Studios, 1425 Broadway, New York Phone Pennsylvania 2634

NEW TEACHERS JOIN WASHINGTON COLLEGE

Many Artists Contribute to Summer Daily "Sings" at University

By Dorothy DeMuth Watson

WASHINGTON, D. C., Sept. 6.—The Washington College of Music will open its twenty-first year on Sept. 8 with several changes in the faculty.

Mr. and Mrs. George H. Miller of the vocal department have left Washington, and Mr. Miller's place will be filled by Hugh Rowland Roberts, who comes from Chicago, where he taught for four years in the Sherwood School of Music. Prior to that engagement he was stationed at the Leland Stanford University in California as head of the vocal department. Leland Parker has resigned from the piano department, and Marjorie Davis becomes an assistant teacher. Gertrude Dyre, Marion Harding and Benjamin Ratner have been appointed assistant piano teachers. Rena Greenberg is promoted to first assistant violin teacher, and Henry Christiani and Dorothy Dick are added to the staff of violin teachers. Owing to many engagements, Richard Lortleberg has resigned as director of the cello department and is succeeded by Clifford Kershaw. Robert L. Twynham fills the vacancy caused by the resignation of Carl Claudy, Jr., as assistant saxophone teacher under John ter Linden, director of the department. Dr. Edwin N. C. Barnes, director of music in the Washington public schools, will continue his courses of public school music and has added several subjects leading to the degree of Bachelor of Music Education. The college orchestra, under C. E. Christiani, president of the college, has resumed its regular Tuesday evening rehearsals and will play at the monthly public concerts in the Central High School throughout the season.

Charles Trowbridge Tittmann, bass, assisted by George Dixon Thompson, pianist, gave a recital Monday night for the Dolly Madison Chapter of the Garden Club at Woodberry Forest, Va. The concert was attended by a large audience from various parts of Orange County.

Netta Craig, soprano, who has had a successful season along the New Jersey coast, recently gave a recital in the Auditorium, Ocean Grove, N. J., accompanied by Harold Fox, organist of Buffalo. Miss Craig also gave a concert in the Loch Arbour Hotel, Allenhurst, N. J.

Georgia E. Miller, director of the Virgil Piano School and president of the MacDowell Club here, is spending her vacation in New York.

The following soloists have helped to make the daily noon "sings" of the George Washington University interesting this summer: Sara Bouson, coloratura soprano; Henri Sokolove, violinist; Barbara Ann Hughes, youthful violinist; Helen Harper, soprano, in a group of Shakespeare lyrics; Mrs. Wayne B. Wheeler, soprano, accompanied by Mrs. Chester Adair; Bernice Randall, mezzo-soprano, accompanied by Margaret Bowie Grant; Harry Angelico, baritone; Fred East, bass; Helen Harper and Hattie Herfurth in duets, with Mrs. Paul Bleyden at the piano, and Henrietta Coquelet, coloratura soprano. Miss Randall has won much praise for these assemblies, while her summer course in music appreciation at the University has proved exceedingly popular.

Percy S. Foster has been elected an honorary member of the Haydn Male Chorus of Utica, N. Y. The choir sang in July at the New York State Convention in Utica, of which Mr. Foster was musical director.

Mr. and Mrs. Paul Bleyden have returned to Washington from a motor trip through Canada and the New England States. They visited the MacDowell Colony in Peterboro, N. H. Mr. Bleyden has reopened his vocal studio with one of the largest classes he has ever had.

Abbie E. Higgins has resumed her teaching. Part of her vacation was spent in attendance at the National Association of Organists' convention in Atlantic City.

Dr. T. S. Lovette presented Virginia Wiley in a piano recital recently. Miss Wiley, who is a niece of Rear Admiral Wiley, head of the battleship division of the United States Navy, made a favorable appearance in recital in New York recently.



DAME NELLIE MELBA

Queen of Song

Having purchased a

Mason & Hamlin

Piano

in a letter to its makers writes as follows:

"It seems to me that the preference on the part of an individual for the Mason & Hamlin Piano is indicative of a superior musical nature on the part of that individual."

MASON & HAMLIN CO.

BOSTON-NEW YORK

Songs Occupy Prominent Place Among New Music Publications

By SYDNEY DALTON



IRST place in this column must often be yielded to the composer of songs, for undoubtedly he is the head and forefront of creative activity in this country, and probably will remain so until such time as greater facilities are offered for the production of works in larger form, fashioned by Americans. And with such facilities will grow a greater technical grasp among the music makers; until, up and down our land, we shall have composers as skillful in spinning their thoughts in the idiom of the modern orchestra as we have engineers capable of creating great piles of intricately woven steel—and as many.

* * *

Three Songs for Wintter Watts is one Low Voice by of our composers who Wintter Watts has excelled both in the smaller and larger forms, and in any new work from his pen may be found something of unusual interest. Three new songs for low voice, entitled "Song is so Old," "Miniver Cheevy" and "Dark Hills" (G. Schirmer), are not exceptions to the rule. They are, in truth, worthy to rank with the best numbers of their kind that have appeared for many a day. In the first of the trio there is something reminiscent of Brahms: something of the richness and warmth of the old master, as well as something in the turn of the melody. "Miniver Cheevy" is delicious. The note of irony, launched in a setting of rich humor, which is found in Edwin Arlington Robinson's poem, has a skilful and ingratiating musical reflection in Mr. Watts' music. Finally, there is a refreshing sustained beauty in "Dark Hills," which is a setting of another Robinson poem. Singers with voices of a higher tessitura will envy the contraltos and baritones this group of songs.

* * *

Songs by Frank "Your Smile at Dawn," E. Tours and by Frank E. Tours Godfrey Nutting (Boston Music Co.) is a very good ballad for high or low voice. Mr. Tours has the knack of turning out a hit, and in this number he seems to have succeeded exceptionally well. It should be popular. The same may be prophesied of Godfrey Nutting's song in waltz rhythm, entitled "You, Just You, Dear, and I," from the

same press. There are four keys and its tunefulness will make many new friends.

* * *

New Anthems Four new anthems for the church service which are melodious and easy to sing are

"Let Not Your Heart Be Troubled," by J. Frank Russell, with a short introductory solo for soprano or tenor; "Be Glad, O Ye Righteous," by William R. Spence, with alto or bass solo; "God Planted a Garden," by F. Leslie Calver, with introductory solo for soprano or tenor, and "Art Thou Weary?" by Paul Ambrose, for chorus only (Arthur P. Schmidt Co.). These numbers are fitted to the capacity of the average volunteer choir.

* * *

Two Organ Pieces Based on Popular Hymn Tunes George A. Burdett has composed several effective organ numbers based on popular hymn tunes, and recently

there has been added to the list a Meditation on "Hollingside" and a Postlude on "St. Thomas" (Arthur P. Schmidt Co.). Mr. Burdett writes very well for his chosen instrument and organists will find these pieces grateful numbers to play. There is imagination and musicianship in their construction. They are particularly adapted for use in the church service.

* * *

A Volume of Choruses for Boys' Voices There is both quantity and variety of material in "The Boy's Chorus Book" (J. A. Parks Co.), a collection of forty-seven numbers,

composed and arranged by Marion Moore and J. A. Parks. Most of the pieces are in two parts, but there are some in unison and three parts. Besides a number of original compositions by the authors of the book, there are arrangements of well-known pieces, all well adapted to the purpose for which the work is issued, namely: to supply good, attractive music for the schoolroom, the home and the concert platform.

* * *

"The Birth of the Messiah"—the composer and Gertrude Knox Willis the author of a two-part cantata for Christmas

entitled "The Birth of the Messiah" (The Heidelberg Press). It is a short work, twenty-three pages long, including solos for soprano and alto. There is tunefulness about it, of a kind, though the music is commonplace.

For the Teacher

PIANO

The following pieces will be of interest to the piano teacher whose work is mainly with the first three grades (G. Schirmer): "Bird Melodies," by W. B. Olds; twelve sketches based on bird themes, short and descriptive little pieces, considerably enhanced by the instructive introduction to each, explaining the chief characteristics of each of the twelve birds. "Treble Clef Pieces," by Paul Zilcher; seven numbers in as many pages, all written in the treble clef, for first-year pupils, and never going beyond the keys of C, G and F. They are tuneful and well varied. "Fourth Solo Book," by Angela Diller and Elizabeth Quail; another excellent addition to the Scholastic Series, and a continuation of the same composers' series of solo and duet books. These twenty-three numbers are among the very best that can be provided for the beginner who, following this series, has now reached the fourth grade, and are selected only from the foremost composers of the past. They are excellently edited. "Ten Musical Bonbons," by C. W. Krogmann; an early work by this composer recently assigned to G. Schirmer and well worth renewing and reprinting are melodious pieces that children will delight to learn. "Tiny-Tune Duets," by Gertrude Kinsella; ten interesting little duets, with pupils playing both parts. Published in three groups of three and four pieces each. Attractive material of its kind.

(Willis Music Co.): "The Three Majors" by Dorothy Gaynor Blake; an ingenious and intriguing manner of teaching children the three primary triads. There is an Introduction to Teachers by G. Ackley Brower, which, one might hope, no teacher needs, but which many probably do; and the eight musical numbers, accompanied by verses, should be sufficient to instill a thorough knowledge of the triad in any youngster. "In October Sunshine," eight Melodious Recreations, by Roger W. Woodrow, published together and separately; well varied numbers, preceded in each case by a note on the Lesson Features that is of value to the teacher. "C Major on Parade," by Julia Fox; an original Scale Recreation that is both musical and highly instructive. "Five Tuneful Tales," by John J. Thomas, published in book form and separately; material of average worth that lends variety to the child's repertory.

(Arthur P. Schmidt Co.) "Album of First Pieces," by Cuthbert Harris; a book of ten short numbers in C, F, G, and A Minor. Well varied material that may be used with profit.

INTERMEDIATE

(G. Schirmer) "Tenderness," "The Brook's Story" and Petite Valse-Caprice, by Frank Howard Warner. These are excellent third and fourth grade pieces, well written, melodious and never complicated by brief difficulties that so often make an otherwise good teaching piece useless for pupils in a certain grade. Pupils will like "The Brook's Story" particularly; it is a good study and sounds brilliant. Theodora Dutton's "Two Dance Poems," entitled Valse-Mazurka and Mazurka-Caprice, are more advanced than most of her popular teaching pieces, but they are written with the same skill, understanding and musicianship which characterize her

compositions. They are equally good for the studio or the recital platform. About fifth grade pieces. Joaquin Valverde's arrangement of "Alegrias," which seems to have called for another edition, is satisfactory enough as an arrangement, but the music itself is not half as interesting as many of the popular numbers published and condemned in this country.

ADVANCED

"Forty Miniatures in Etude-Form," by George A. Leighton (G. Schirmer). Another valuable addition to the Scholastic Series that teachers of advanced students should not miss. Mr. Leighton, who is on the faculty of the Cincinnati Conservatory, has crowded into these brief and admirably constructed studies the very essence of the pianist's technique. Any performer who can play these numbers should find Chopin's Etudes considerably simplified and familiar material.

VIOLIN

"Twelve Violin Etudes," by Eduard Herrmann (G. Schirmer). These studies, published in the Scholastic Series, carry out the composer's aim, which is "a thorough mastery of the positions" and "the study of different bowings, trills, shadings, vibrato."

GUITAR

"A Modern Method for the Guitar," by Pascual Roch (G. Schirmer). Already two volumes of this magnum opus have been issued in the Scholastic Series, and this third book, of over 100 pages, will be welcomed by all those who are striving to master the guitar in something more than the manner in which it is usually mutilated. Mr. Roch seems to have compiled and composed an exhaustive work, grounded on the best traditions. Apart from the technical exercises there are a number of transcriptions of standard works.

Hans Kindler Will Play Sowerby Sonata for First Time

Hans Kindler, 'cellist, will give Leo Sowerby's new sonata its first public hearing at the festival in Pittsfield, Mass. Mr. Kindler will play a number of new compositions by modern composers this season and several works will be presented for the first time.

Among the many important college engagements booked for Guimar Novaes is a recital on Nov. 20, with the Iowa State Teachers' College, Cedar Falls, Iowa.

The Seymour School of Musical Re-Education

57 West 48th Street, New York City

Harriet A. Seymour
Marshall Bartholomew

Directors

Oct. 7 to June 1
Write for Catalogue

PAUL

KOCHANSKI

Management, GEORGE ENGLES, Aeolian Hall, New York

JANE R. CATHCART

Teacher of

PIANO—ELEMENTARY HARMONY

Address 200 West 57th St., New York

Phone 10117 Circle

JOHN CHARLES THOMAS

BARITONE

Knabe Piano

Vocalion Records

Management:
R. E. JOHNSTON
1451 Broadway,
New York City

MARGARET WEIS

PIANO PEDAGOGUE—COMPOSER

A limited number of pupils accepted
Studio: 135 Carnegie Hall, New York
Home address: 585 Bedford Ave.
Brooklyn, N. Y.
Phone Williamsburg 3895

KATHRYN PLATT GUNN

CONCERT VIOLINIST

Address: 930 Lincoln Place, Brooklyn

Phone Lafayette 5472-W

MME. MELANIE GUTTMAN-RICE

TEACHER OF SINGING

Formerly with METROPOLITAN OPERA SCHOOL, N. Y., and BROOKLYN MASTER SCHOOL OF MUSIC, at present with RIVOLI-RIALTO THEATRES, N. Y.
645 Madison Ave., N. Y. Regent 7849

MARIANI

(Murray-Aynsley)

SOPRANO
CONCERT—ORATORIOS—RECITALS
Exclusive Management:
INTERNATIONAL LYRIC BUREAU
1452 Broadway, New York

Edna Thomas



Management of Edna Thomas
Metropolitan Opera Building
1425 Broadway, New York City

Celebrated
Piano Virtuoso
Summer address,
Wagner Platz 6,
Berlin-Friedenau,
Germany.
Re-opens New York
Studio, Oct. 5th.
19 West 85th St.
Tel. Schuyler 9923

ALBERTO

JONÁS

Frederick Gunster
TENOR

Management: R. E. Johnston
1451 Broadway, New York City

OPEN-AIR BAND CONCERT IS APPLAUDED IN BOSTON

Audience on Common Thrilled by
Program Under Bâton of
Stanislaw Gallo

BOSTON, Sept. 6.—The closing open-air concert of the season at the Parkman Bandstand, Boston Common, given by Stanislaw Gallo and his band, was received by a large audience on Aug. 31 with unrestrained enthusiasm.

The opening number, Mancini's Symphonic March, called for the demonstration in which approval of the music was combined with pleasure in Mr. Gallo's leadership. The silence of appreciative attention which commenced with the opening notes of the second number, the Overture to "Tannhäuser," was the more noticeable by comparison with the previous applause. The balance of the program consisted of Debussy's "Gollywog's Cake Walk," excerpts from "Tosca," Rubinstein's "Rêve d'Angelique," Drigo's "Les Millions d'Arlequin," three numbers from MacDowell's "Woodland Sketches," and the "1812" Overture by Tchaikovsky.

Mr. Gallo's band was alert to his every mood and responded as a unit. Accurate intonation, musicianly phras-

ing and excellent ensemble characterized the performance. Gallo's distribution of instruments, with its preponderance of reeds, produces a tonal quality only to be surpassed by a complete orchestra, and is well adapted to outdoor interpretation of symphonic music.

W. J. PARKER.

Bert Rogers Lyon Will Head Voice Department of Ithaca Conservatory



Bert Rogers Lyon

Bert Rogers Lyon, who has for two years been a member of the vocal faculty of Ithaca Conservatory, under the direction of Herbert Witherspoon, has been appointed head of that department for the coming season. Announcement of Mr. Lyon's appointment was made after his success as conductor of the Ithaca Festival.

Mr. Lyon has appeared before the public as a singer, teacher, accompanist and conductor. Among the teachers of singing with whom he has studied have been W. S. Sterling, Tecla Vigna, William Shakespeare, Jacques Bouhy and Mr. Witherspoon.

He has already begun a definite program to enlarge and develop the opportunities for students in the voice department of the Conservatory.

Julian de Pulikowski Joins Faculty of Cincinnati Conservatory

Julian de Pulikowski, who was successful as a guest teacher in the Cincinnati Conservatory during the summer session, will join the faculty for the regular season, according to an announcement by Bertha Baur, director. Mr. Pulikowski is a member of the Cincinnati Symphony. A native of Lemberg, Poland, he was the winner of the first prize at the Conservatory there. He won the Lipinski Scholarship, which enabled him to study with the great master, Joachim, at the Royal Academy at Berlin. After four years with Joachim he took up his studies with Sevcik in Prague, who recommended him as a teacher of violin for the Imperial Conservatory at Kieff, Russia, where he remained for seventeen years. Here Pulikowski gained prestige as teacher and soloist, and played with the leading orchestras of Europe. He formed a string quartet, which added to his reputation as a musician. In 1922 he was able to leave Russia. After a brief period in Poland he came to America, which he has made his permanent home. During the past summer Mr. Pulikowski made his Cincinnati debut as a soloist and with a trio of piano and strings.

E. Robert Schmitz, pianist, opened the music room in Mrs. John Saltonstall's new summer home at Topsfield, Mass., on Aug. 31. It was the occasion of a gathering of Boston folk, and from Boston's summer colonies. Mr. Schmitz will spend a month on Long Island before opening his fall concert season.

BOSTON SYMPHONY BOOKS COMPOSERS AS SOLOISTS

Rachmaninoff, Stravinsky and Prokofieff
Will Play Own Works Under
Koussevitzky's Bâton

BOSTON, Sept. 8.—Sergei Koussevitzky sailed on the Aquitania for America on Sept. 6 to take up his duties as conductor of the Boston Symphony. Soon after arriving, he will assemble the orchestra for rehearsals and prepare for the season's opening in Symphony Hall on Oct. 10 and 11. The orchestra's personnel remains unchanged.

In the regular series of twenty-four pairs of concerts, all seats for Friday afternoons have been re-subscribed. Seats for Saturday evenings are still on sale. Their number is considerably less than at this time last year.

The list of soloists announced is only partial and will be added to later. In choosing these assisting artists, the plan is to preserve symphonic integrity in the programs. Each artist will appear in an orchestral score of importance.

Three composers, who are also brilliant pianists and experienced as conductors, will appear in works of their own. They are Sergei Rachmaninoff, Igor Stravinsky and Sergei Prokofieff. Mr. Rachmaninoff has already appeared sev-

eral times as soloist with the Boston Symphony.

The remaining artists have appeared on former occasions as soloists with this orchestra. They are Margaret Matzenauer, contralto of the Metropolitan Opera; Albert Spalding, violinist; Alfred Cortot, pianist, and Guy Maier and Lee Pattison who will play music for two pianos.

W. J. PARKER.

Lydia Ferguson Visits Czechoslovakia

Lydia Ferguson, soprano, has been taking a vacation in Prague, after an active season in London, which she concluded on July 10 with a program at Norwich House for Lady Hambro. She expects to return to the United States about Oct. 1. In December she will go to California for return engagements.

Carlo Kohrssen to Reopen Studio

Carlo Kohrssen, teacher of piano, theory and harmony, will reopen his studio on Sept. 15 with fundamental, intermediate and advanced piano courses and a normal training course for teachers and pianists.

Franklin FitzSimons

Bass-Baritone

Concerts Oratorio
Teacher of Singing

620 W. 122nd Street New York City
Telephone, Morningside 4137

INSTITUTE OF MUSICAL ART OF THE CITY OF NEW YORK

120 Claremont Avenue, corner 122nd Street
FRANK DAMROSCH, Director

Twentieth Season—An Endowed School

Provides a thorough and comprehensive Musical Education in all Branches and is equipped to give highest advantages to exceptional talents.

Additional facilities available in new extension of building. Faculty composed of artist teachers of international reputation.

Affiliation with Teachers College, Columbia University, to provide ideal course for School Music Supervisors.

Preparatory Centers in different parts of the City for children below High School age. Descriptive leaflet available. Training in Piano or Violin and elements of music, sight-singing and Dalcroze rhythmic dancing.

Catalogue sent on request.

Address—Dept. 8



PEABODY CONSERVATORY

HAROLD RANDOLPH, Director

BALTIMORE, MD.

The oldest and most noted Conservatory in the Country
Circulars mailed

E
F
R
E
M

ZIMBALIST

VICTOR RECORDS

EMINENT VIOLINIST

STEINWAY PIANO

Management, S. HUOK, INC., Aeolian Hall, New York



INGA ÖRNER

formerly of the Metropolitan Opera Co.

Song Recital, Aeolian Hall, N. Y. City, Sunday Eve., Dec. 28, 1924

Management: The Machold Agency, 603 Chestnut Street, Philadelphia, Pa.

AVITABILE

Teacher of Singing

Teacher and Coach
of the Celebrated
Coloratura Soprano

MARION TALLEY

Studio: Metropolitan Opera House, New York, N. Y.
Phone Pennsylvania 2634

ADLER

HARPIST

Concerts, Recitals, Season 1924-25

Mgt.: SAMUELS MUSICAL BUREAU

Phone Lackawanna 7146

1493 Broadway, New York

RAY-SEWARDS

VOICE SPECIALIST

NATURAL METHOD OF VOICE PRODUCTION

RESULTS GUARANTEED

Consultation by appointment.

Studio: 168 W. 58th St., New York, N. Y.

Phone Circle 3375

SEYMOUR BULKLEY

Pupil of and recommended by SBRIGLIA, the great Italian
master of DE RESZKE, PLANCON, NORDICA, etc.
101 W. 72nd St., New York
Endicott 3929

CHAMLEE

TENOR
METROPOLITAN OPERA COMPANY
Management Wolfsohn Musical Bureau
Fisk Building, 87th St. and Broadway, N. Y.
Brunswick Records

The World Famous Japanese Prima Donna Soprano

TAMAKI MIURA
Guest Artist—San Carlo Opera Co.
Incomparable Madam Butterfly

Concerts Songs Operas



ALDO FRANCHETTI
Noted Conductor—Compos-
er at the Piano
Management:
Fortune Gallo
Aeolian Hall, New York City

JEDDA McNEIL

COACH ACCOMPANIST

Professional Substitute Organist

310 West 85th Street
New York Schuyler 8986

RITA BARRIOS

SOPRANO
French, Spanish, Mexican, Russian
Folk Songs in costume, with
orchestra if desired.
Operatic Repertoire
Personal Representative: VERA SIMONTON
24 East 40th St., New York City

LOUIS ROBERT

Formerly Asst. Conductor to Willem Mengelberg
in Amsterdam, Holland.
Pianist—Organist
Coaching—Conducting
Studio: 129 W. 87th St., New York
Phone Schuyler 8375

Violin FLORENCE IRENE
JONES
Special Attention
to Beginners.
Foundational
and Advanced
12th Successful
Season
137 W. 86th St.,
New York Pupil of Loeffler, Malkin and
Witek.
Phone Schuyler 6358

ELISABETH

RETHBERG

SOPRANO

METROPOLITAN OPERA CO.

Concerts, Oratorios, Recitals

Address

METROPOLITAN OPERA CO.

New York City

BRUNSWICK RECORDS HARMAN PIANO

From Ocean to Ocean

HUMBOLDT, IOWA.—Lorraine Evenson, five years old, is the youngest musician here to broadcast over radio. She appeared recently in a full program.

SIoux CITY, IOWA.—Charles Norman Granville, baritone, appeared recently in a short concert. He was assisted by W. Curtis Snow, pianist.

TOLEDO, OHIO.—The Philharmonic Orchestra will give its first concerts of the season in January. Marie Novello, pianist, who will appear as soloist, will play the Tchaikovsky Concerto.

SAN FRANCISCO.—Gino Severi, for many years musical director in a local picture house, has returned to San Francisco and will open an engagement as director of the orchestra of Loew's Warfield Theater.

TIPTON, IND.—Raymund Koch made a fine impression at a concert given here recently. Although Mr. Koch planned to sing only five groups of songs, he added many numbers in response to the audience's applause.

HOUSTON, TEX.—Special music at a recent service at the Second Presbyterian Church included two special numbers, "Like As the Heart Desireth," by

Elmore Rice, and "I Love the Lord," by Mr. and Mrs. Rice. At another service Mrs. Rice sang "If a Man Love Thee," and she and Mr. Rice sang "At Eventide."

IOWA CITY, IOWA.—Anne Pierce, soprano, was the soloist with the University Band at the last concert of the summer season. Another feature of the program was the presentation of the March, "Men of Iowa," composed by the conductor, Dr. O. E. Van Doren.

WASHINGTON, D. C.—Warrant Officer Dennis T. Swihart, band leader, who has been on duty with the Army Band at Washington Barracks, has been designated as the leader of the Sixth Cavalry Band stationed at Fort Oglethorpe, Ga. He will take up his new duties there soon.

ZANESVILLE, OHIO.—A song recital was given by Jean Forrest Hawkins at her home, Coshocton Lake Park, recently. Mme. Hawkins entertained some seventy-five friends and students in a costume recital followed by a supper. She has sung in Milan, Paris and New York, returning only recently from Paris.

SEDALIA, IOWA.—The Gypsy Five has been offered a position with the De Jen Chautauqua Company of Cleveland, Ohio,

for next summer's tour. The members of this orchestra are La Rue Johnson, pianist; Sue Phelan, Alice Metcalf and Ilo Hildebran, violinists, and William Hert, drummer. The orchestra was one of the features of the musical program at the Missouri State Fair Exposition a short while ago.

ST. JOSEPH, MO.—Arch Bailey, baritone of Kansas City and St. Joseph, opened the local season with a recital at the Country Club. It was an invitation affair and more than 300 cards were issued. Mr. Bailey is one of the prominent vocal instructors of this vicinity. Recently he sang the title rôle in "Elijah," given at the Krug Park amphitheater by the St. Joseph Choral Society. Helen Werner of St. Joseph played the accompaniments.

LOUISVILLE, KY.—The New York Light Opera Company has given a brilliant season of ten weeks at Fountain Ferry Park. Among the operas presented were "The Gondoliers," "The Fortune Teller," "King Dodo," and "The Chimes of Normandy." The personnel included Jefferson de Angelis, Mildred Rogers, Duane Nelson and Bernice Mer-shon. The season's success was due to P. S. Durham, who has faithfully tried to give the patrons of Fountain Ferry the best possible production.

ATLANTIC CITY, N. J.—Lucie Stern, a ten-year old pianist, recently arrived from Germany, made a fine impression at her début in the auditorium of the new high school. Her program included Toccata and Fugue in D Minor, Bach; Ballade in A Flat, Chopin; "Alouette," Balakireff-Glinka, and Liszt's Polonaise in E. Dorothy Sherman Torchiana, soprano, and Mildred Sheerer, mezzo-soprano, were heard in a joint recital in the Vernon Room of Haddon Hall. Mrs. Herbert W. Hemphill accompanied.

GRAND RAPIDS, MICH.—The Schubert Club, an organization of about eighty male voices, is holding its annual singing festival at the Masonic Country Club on Sept. 13. Karl Wecker, conductor of the Grand Rapids Orchestra, has returned here from Cincinnati, where he spent the summer studying composition with Ralph Lyford. Mr. Wecker is a former pupil of Eugene Ysaye and Jean Ten Have. He has completed courses leading to the degree of master of music and is qualified for the degree of Doctor of Music except in point of age.

WATERLOO, IOWA.—A new music study has been added to the curriculum of the music department of the East High School course of study this fall. A class in orchestration, for which full credit will be given, has been arranged. About twenty students have registered for this course. The class meets daily under the supervision of Grace Ullemeyer, music instructor. An orchestra will be organized and various instruments will be studied. A new set of traps and drums and two bass violi have been purchased by the school. A phonograph will be used in the study of music technic. The department gives many recitals for pupils and also concerts by artists during the school year.

MUSICIANS' DIRECTORY

The American Institute of Applied Music
Thirty-eighth Season
212 West 59th Street, New York City
Tel. Circle 5329

Ella Bachus-Behr
231 West 96th Street, New York
Telephone Riverside 8041

The Boice Studio
SUSAN S. BOICE, Soprano
Teacher of the Art of Singing
Season 1924-25 Begins Sept. 15th
57 West 75th Street, New York
Endicott 0074

William S. Brady
TEACHER OF SINGING
Studio: 137 West 86th St., New York
Telephone Schuyler 3580

May Laird Brown LYRIC DICTION
Voice and Phonetics of
Italian, French, Spanish, German,
English
1 West 89th St., New York Schuyler 0035

Dudley Buck Teacher of Singing
471 West End Ave. Phone Endicott 7449
Member of the American Academy of Teachers of Singing.

Giuseppe Campanari
BARITONE
TEACHER OF SINGING
Studio: 255 West 90th Street, New York City
Telephone Riverside 3469
By Appointment Only

Ernest Carter
COMPOSER—CONDUCTOR
Address: 115 East 69th St., New York
Tel. 8623 Rhinelander

Chapman-Rogers Studios
PIANO AND VOICE
47 West 72nd St., New York City
Phone Endicott 7350

Mme. Virginia Colombati
Formerly Met. Op. Co., Covent Garden, London, Etc.
Teacher: Josephine Lucchese, Sop. San Carlo Op.
Vocal Studio: 294 W. 92nd St., New York
New York College of Music, 114 E. 85th St.

Ida Davenport
Artist-Teacher of Singing
Studio: 337 West 88th St., New York City
Phone: Schuyler 6098

Ralph Douglass Pianist—Accompanist
—Coach
To Many Prominent Artists (Teaching)
Address: Residence Studio: 641 W. 109th St., N. Y.
Phone Wadsworth 0900
Metropolitan Opera House Studio by Appointment

M. E. DeWitt Author of "EuphonEnglish
in America" E. P. Dutton
"ENGLISH EUPHONETICS"
further English that sounds World-Well. Ac-
quire it in Speech and Song. Consultations:
514 W. 114th St., N. Y. Cathedral 7667

Maestro L. S. Fabri
Authority on Voice Education
Complete Training for Opera
European Opportunities for Finished Students
in Practical Grand Opera Work
Baker Bldg., Philadelphia—Carnegie Hall, New York.

Mrs. Karl (J. D.) Feininger
PIANO INSTRUCTION
Violin Accompanist
Studio: 143 West 103rd St., New York City
Phone: Academy 3711
Summer School: Westport, Conn.

Frances Foster Coach for Concert
and Operatic Artists
Concert Accompanying
Studio: 97 Riverside Drive
Tel. Endicott 6936

Zoe Fulton CONTRALTO
TEACHER OF VOICE
Head of Vocal Department at Glen Eden Seminary,
Stamford, Conn.
250 Riverside Drive, New York
Phone Riverside 2403

Vladimir Graffman
RUSSIAN VIOLINIST AND TEACHER
Exponent of Leopold Auer
Studios: 310 W. 95th St., Phone Riverside 2632

Charles Hargreaves
VOCAL INSTRUCTION
Tenor
Formerly Metropolitan Opera Company
251 West 81st St., New York. Endicott 7897

Victor Harris
Teacher of singing in all its branches
Member of the American Academy of Teachers of Singing
The Beaufort, 140 West 57th Street
Telephone, Circle 3053

Mrs. J. Harrison-Irvine
Voice—Piano—Dictation—Coaching—
Accompanist
Carnegie Hall, 1013, New York. Circle 1350

Frederick H. Haywood
VOCAL STUDIOS
9 W. 76th St.
Telephone Endicott 5840

Arthur J. Vincent V. Hubbard
Teachers of Singing
246 Huntington Avenue, Boston, Mass.

Helen Allen Hunt
CONTRALTO
Teacher of Singing
543 Boylston St., Boston, Mass.

Siegmund Jaffa VOCAL TEACHER
Lost and Impaired Voices Restored
Metropolitan Opera House—Studio 75
New York City Appointments by Mail

Minna Kaufmann
Voice Teacher and Coach
INSTRUCTION LEHMANN METHOD
Studios: 601-2 Carnegie Hall, New York
Circle 1350

Harry Kaufman
ACCOMPANIST—COACH
Associated with Zimbalist, Seidel, Fleisch,
Morini and George Meader.
Studio: 105 W. 55th St. Circle 4634

Kessler School OF VIOLIN PLAYING
Only Individual Instruction Given
Quartet, Orchestra and Solo playing held weekly
688 Greene Ave., Brooklyn Lafayette 1838

Sergei Klibansky Teacher of Singing
8 years leading instructor Stern Conservatory,
Berlin; 3 years Institute of Musical Art, New
York. Studios: 212 W. 59th St., New York

Kriens MASTER VIOLIN SCHOOL
SYMPHONY CLUB
303 Carnegie Hall, New York
New Members Solicited

McCall Lanham Concert Baritone
Teacher of Singing
Director Vocal Dept., Chevy Chase School,
Washington, D. C.
New York, 2493 E-way, Phone: Riv. 6569
Studios: Wash. (Wed.) 1764 K St., Ph. Frank. 6843

Lebegott Studios
THE ART OF SINGING
EDWARD LEBEGOTT and Assistants
66 West 77th Street, New York. Endicott 1352

Isabel Leonard SOPRANO
Teacher of Singing
Residence-Studio—50 W. 67th
Telephone—Columbus 1405

David Lythgoe
TEACHER OF SINGING
Pupil of Randegger, London
Sbriglia, Paris—Vannuccini, Florence
412 Newbury St. Boston, Mass.

Caroline Lowe
(Caroline Lowe Hovey)
TEACHER OF SINGING—COACHING
Studio, 50 West 67th St., New York
Telephone Columbus 1405

Isidore Luckstone
TEACHER OF SINGING
200 West 57th St., New York
Telephone Circle 3560

Philipp Mittell VIOLINIST
Teacher of Many Well Known Artists
Van Dyke Studios, 939 Eighth Ave., New York
Phone Circle 6130

Mme. Katherine Morreale
Soprano
Voice Culture Repertoire
170 West 72nd St. New York City
Phone Endicott 7957

Raymond Nold CONDUCTOR
Coaching for Church and Oratorio
Musical Director
Church of St. Mary the Virgin, New York
145 West 46th St. Bryant 5913

Robert E. S. Olmsted
Professor of Vocal Music, Smith College
New York Studio, 127 West 78th Street
For appointments address: 235 Crescent Street,
Northampton, Mass.

Elizabeth Kelso Patterson
SCHOOL OF SINGING
Studio: 257 West 104th St., New York City
Phone Clarkson 1514

Adele Luis Rankin SOPRANO
Art of Singing
Metropolitan Opera House Studios
1425 Broadway, New York
Phone Pennsylvania 2634

Franklin Riker Tenor—Teacher of Singing
Studios: Met. Op. Bldg., N. Y., Tues.-Fri.
Presser Bldg., 1714 Chest. Phila., Mon.-Thurs.
Res.: 50 W. 67th St., N. Y. Phone Col. 1405

Carl M. Roeder
TEACHER OF PIANO
Technique—Interpretation—Theory
607-608 Carnegie Hall, New York
Orange (N. J.) Studio: 350 Main St.

Francis Rogers
CONCERT BARITONE AND TEACHER OF SINGING
Member American Academy of Teachers of Singing
Studio, 144 East 62d St., New York

John Prindle Scott
SONG WRITER
554 West 113th St. Cath. 7639

Bernard Sinsheimer—Sinsheimer Quartet
Teacher of Violin and Ensemble
New York—Wurlitzer Bldg., 120 W. 42nd St.
For instruction and quartet engagements,
address residence studio: 15 Penn. Ave.,
Crestwood, N. Y. Phone Tuckahoe 3635

Henrietta Speke-Seeley
TEACHER OF SINGING
Studio: Metropolitan Opera House, New York
Residence: 2184 Bathgate Ave., New York

Harry Reginald Spier
Teacher of Singing
205 West 57th St.
Phone Circle 5420 Residence Phone Tremont 3912

Charles Gilbert Spross
ACCOMPANIST—COACH—COMPOSER
Address: Poughkeepsie, N. Y.

William Stickles
Teacher of Singing
Studio: Carnegie Hall 1013
Res. Phone Billings 3317

Charles Tamme
TEACHER OF SINGING
264 West 93d St., New York
Schuyler 0675

Tofi Trabilsee VOCAL TEACHER
Succeeds where others have failed
Studios: 202 W. 74th St., New York
Tel. Endicott 1965

Theodore Van York
TEACHER OF SINGING
Teaches All Summer
Studios: 4 West 40th Street, New York
Opposite Public Library Tel. Penn. 4792

Frank Woelber VIOLINIST
Authorized Exponent of Goby Eberhardt Method
Studio: 784a Quincy St., Brooklyn
Bushwick 1696

S. Constantino Yon
TEACHER OF SINGING
Studio: 853 Carnegie Hall, New York
Phone—Circle 0951

Nikola Zan Grand Opera Baritone
(Prague Opera)
Exponent of the Lamperti method
Studio: 168 West 58th St., New York
Telephone Circle 3900

Zerffi Teacher of Singing
Voice Production without Interference
Miss Ethel Pfeifer, Asst. Teacher
309 West 78th Street Endicott 2779

Oscar Ziegler
Concert Pianist—Pedagogue
52 West 90th Street, New York, N. Y.
Phone Schuyler 7376

Josiah Zuro Director Zuro Grand
Opera Co.
Coaching and Teaching
Studio: Rivoli Theatre, 744 Seventh Ave.
New York City Phone Circle 9194

In Chicago Studios

Chicago, Sept. 6.

AMERICAN CONSERVATORY

The American Conservatory set the opening of its fall term for Sept. 11. The Saturday recital season will commence Oct. 4 in Kimball Hall. The opening lectures in the Normal Department will be given by Henry Purmort Eames on musical history, and by President John J. Hattstaedt on pedagogy. Leo Sowerby will resume his place on the faculty after an absence of three years in Rome. Allen Spencer has returned from Wequetonsing, Mich., where he spent his vacation. The children's department opens Saturday, Sept. 20, under the direction of Louise Robyn. Additions to the faculty for the new year include Kennard Barradell, baritone; Henry Purmort Eames, pianist; Eugenia D'Albert, pianist; Evelyn Chase, pianist, and Marguerite Kelpoch, pianist.

BUSH CONSERVATORY

Jan Chiapusso is scheduled for a piano recital on Friday, Sept. 17. He will include on the program some of the novelties he is to use on his concert tours during the coming season. The fall term commences Sept. 8.

RUDOLPH REUTER STUDIO

Rudolph Reuter will conduct classes all the season in the Fine Arts Building in addition to making concert tours. The summer master classes recently concluded were attended by a large number of pupils.

WILLIAM SHAKESPEARE STUDIO

Mr. Shakespeare's master class was opened at the Fine Arts Buildings after the completion of master courses given at Lincoln, Neb., for a period of five weeks. Among the Chicago students were the following vocal teachers: Katherine Boone, Indiana; Mabel Bush, Missouri; Homer Compton, Nebraska;

Mabel Gordon, Oklahoma; Mrs. G. Krug, Texas; Elizabeth Hedden, Indiana; Alice Howard, Nebraska; Mrs. O. L. Coffman, Arkansas; Emma Griessel, Kansas, and Zona Berg, Nebraska. The fall term opens Sept. 8.

ELLEN KINSMAN MANN STUDIO

Mrs. Mann sails for Cherbourg today with a class of six pupils. The party will spend several months in Florence and Paris. After a winter of travel and study they will return to Chicago in the early spring. Helen Westfall, Mrs. Mann's assistant, and Beulah Taylor Porter, coach and accompanist, will take many of Mrs. Mann's pupils during her absence.

MUHLHANN SCHOOL OF OPERA

Mr. Muhlmann has returned from Bay View, Mich., where he has regularly taught for a number of summers. Next year he will spend the summer in Europe, however, to renew acquaintances and to study the conditions in the operatic field for the benefit of his pupils. Among his students the following have recently made appearances: Isadore T. Mishkin sang in the Congress Hotel Orchestra's program; Ann Kelly arranged a program, in which she took part, given by the Eleanor girls camping at Lake Geneva, Wis.; Mrs. Herman Henkel was engaged to sing at the Waloon Lake Country Club; Mrs. P. J. Hendricks gave the musical program at the dedication of the Masonic Temple in Petoskey, Mich., and Mrs. Lillian Steele was soloist at the Christian Science Church in Petoskey.

William Phillips Joins Lyceum Arts Conservatory

CHICAGO, Sept. 6.—William Phillips has been added to the faculty of the Lyceum Arts Conservatory and will head the vocal department of that school commencing with the opening of its new season on Sept. 8. The baritone started his vocal studies when a sophomore in high school and continued them throughout his college career. After taking the degree of Bachelor of Arts at Illinois College, Jacksonville, he went to Europe, studying with Oscar Seagle in Paris and Allen Gill in London. Returning to America, he became head of the vocal department at Wesleyan College, Bloomington, Ill., later going to the Peoria College of Music in Peoria. He came to Chicago as member of the faculty at Lake Forest University, and has more recently been associated with the Cosmopolitan School here. He has become prominent in the city's musical life, as well as in that of the surrounding territory.

Pope's Organist on Visit to Chicago

CHICAGO, Sept. 6.—Remigio Rinzi, the Pope's first organist of the Cathedral of St. Peter's in Rome, is in Chicago visiting his son, who is a member of the Tivoli moving picture theater orchestra. Maestro Rinzi has played upon various Chicago organs, and is to play in an afternoon recital at the Fourth Presbyterian Church shortly.

Cecile de Horvath Will Join Sophie Braslau in Recitals

CHICAGO, Sept. 6.—Cecile de Horvath, pianist, will give a joint recital with Sophie Braslau in Pueblo, Colo., Nov. 21, the day following a joint recital by the same artists in Denver. The pianist's pupil, Amy Degerman, is engaged for one of the Kimball Hall noon-recitals in October.

Agnes Lapham Ends Vacation

CHICAGO, Sept. 6.—Agnes Lapham, who will devote herself this season to piano recitals for children, has ended her vacation, spent in the West, and is at work on her material for the fall. One of the novelties on her program is Rudolph Ganz' "The Mosquito."

CHICAGO.—Mazie Peralta, president of the Peralta School of Organ, has been guest organist at the Balaban and Katz Tivoli Theater during the summer vacation.

CHICAGO COLLEGE OF MUSIC LIFE MEMBERS GIVE PRIZES

Cost of Awards Borne by New Board Instead of by Institution as Formerly

CHICAGO, Sept. 6.—The Chicago Musical College is ready for the opening of its new term on Sept. 15. Carl D. Kinsey, treasurer and manager, has returned from an extensive motor trip through the East. Felix Borowski, president, will arrive next week, after a visit to Europe.

Scholarship examinations will be held next week. The custom of awarding free scholarships has been followed by the college for forty years. Until lately the college itself bore the expense of these awards. Recently, however, a board of seventeen life members was formed and their subscriptions enable the college to distribute 216 free and partial scholarships to gifted but needy students. Of these prizes, eighty-four entitle the holders to instruction in major subjects free of charge for the school year of forty weeks. There are forty-one in the piano department, twenty in the vocal, fourteen in violin, one each in cello, organ, motion picture organ and theory of music, and five in expression

and dramatic art. The total value of the free scholarships is over \$20,000 yearly. Besides these, 140 partial scholarships are available.

Alfred M. Snyder offers three special scholarships, one each in the piano, voice and violin departments. Three other special scholarships are awarded annually.

Pupils of Anna Groff-Bryant Give Recital

CHICAGO, Sept. 6.—Pupils of Anna Groff-Bryant were heard in recital at the Grace Hickox studios last Saturday afternoon. Homer DeWitt Pugh, tenor of San Jose, Cal., sang "Lend Me Your Aid," from Gounod's "Queen of Sheba," and songs by other composers. Mrs. Glenwood Lyle McLane, soprano of Phoenix, Ariz., sang Elizabeth's first aria from "Tannhäuser" and a group of songs. Mrs. Pugh played the accompaniments.

CHICAGO.—Frieda Stoll, soprano, was soloist at the convention of the Kiwanis Clubs of Wisconsin and Michigan, and has been making a number of other appearances, while spending her vacation at La Crosse, Wis.

T. S. LOVETTE

Pianist and Teacher

A Master of Modern Pianoforte Principles.

What Rudolph Breithaupt, the celebrated Berlin teacher, said of Lovette:

"I had studied for years and never heard a sensible solution for piano movements until I studied with him."

Eva Whitford

LOVETTE

Mezzo Soprano and Vocal Instructor

Direct scientific ideas only employed.

Referring to artist pupils in recital last season, the *Musical Courier* said:

"The audience received all the artists with enthusiasm."

Studios

New York
915 Carnegie Hall

Washington, D. C.
1731 Conn. Ave. N.W.

Resident students accepted at the Washington residence—1701 Mass. Ave., N. W.

MAX JACOBS

VIOLINIST-CONDUCTOR

Has Resumed Instruction
Orchestra Training

Studio: 226 W. 70th St.
Endicott 7757



MME.
**LUCIE
LENOX**
Teacher of Singing
630 Fine Arts Bldg., Chicago
Phone: Wabash 7533

P. MARINUS PAULSEN

Conductor Indianapolis Symphony Orchestra
Violin and Composition
SHERWOOD MUSIC SCHOOL Chicago

RUDOLPH REUTER

PIANIST
Haensel & Jones, Aeolian Hall, N. Y.

LEON SAMETINI

VIOLINIST
64 E. Van Buren St., Chicago

ELLEN KINSMAN MANN

Teacher of Singing
606 Fine Arts Bldg., Chicago

VITTORIO TREVISAN

Basso-Chicago Opera Co.
Vocal Studios
Bush Conservatory, 839 No. Dearborn St., Chicago



ALICE BARONI

Coloratura Soprano

FEATURING THREE PROGRAMS:

Historic: Showing the development of opera and song form.

Modern: Italian, French, Spanish and American present day composers.

All American Program.

Now Booking Season 1924-25

Personal Address: ALICE BARONI, 263 West 93rd Street, New York City

ROSATI GIGLI'S ONLY TEACHER

Circulars Mailed on Request

Vocal Studio: 24 West 59th St.,
New York City Phone Plaza 2875

Joseph SCHWARZ

BARITONE
Chicago Civic Opera Co.
Management:
Edna Nicholson Sollitt
501 Oakdale Ave.
KIMBALL PIANO CHICAGO

MOTION PICTURE ORGAN

PERALTA SCHOOL OF ORGAN

MASONIC TEMPLE, Cottage Grove Ave., at 61st St., Chicago. Phone Fairfax 4032

WILLIAM SHAKESPEARE

830-831 Fine Arts Bldg., Chicago

Late of London,
England,
MASTER OF VOICE
Phone Harrison 4789



JACQUES GORDON

CONCERTMASTER CHICAGO SYMPHONY-CONCERTS-RECITALS
Management: Harrison & Harshbarger, 1322 Kimball Bldg., Chicago

Abraham SOPKIN

VIOLINIST

Exclusive Management: S. HUOK, Inc., Aeolian Hall, New York

Baldwin Piano Used

"A mature artist; rich tone; brilliant technic."—*Chicago Evening Post*.

"Technical fluency and vigor featured his concert."—*N. Y. Tribune*.

"Has all qualities of a great artist."—*Allgemeine Zeitung (Berlin)*.

"Good tone and persuasive warmth of feeling."—*N. Y. Times*.

7463 Sheridan Road, Chicago

People and Events in New York's Week

MASTER INSTITUTE GIVES SIX MUSIC SCHOLARSHIPS

Students May Enter Competition for Awards in Piano, 'Cello, Organ and Other Branches

Six music scholarships will be awarded on Sept. 30 by the Master Institute of United Arts, New York, following trials announced for Sept. 27. All scholarships are competitive. In honor of the anniversary of Walt Whitman, the Master Institute announces that an annual sculpture scholarship in memory of the poet has been endowed to be awarded for the first time this fall.

The endowed awards of merit include the Nicholas Roerich scholarships, of which there are two, each providing a year's tuition in music. Both the Rabin-dranath Tagore scholarship and the Maurice Maeterlinck scholarship provide each a year's tuition in painting. In piano the Louis L. Horch fellowship will be given and in 'cello the Maurice Lichtmann scholarship. In organ the William Carl scholarship will be given by Martha Kline.

Three additional awards will be given for the first time this year, one being the Curt and Florence Rosenthal scholarship providing an annual award of \$500 toward her studies for the most worthy woman applicant for a scholarship in any department. The others include two scholarships given by Corona Mundi, International Art Center, providing a year's tuition each in music and the graphic arts.

Applicants for music scholarships will be heard and awards made on the evidences of ability. Applicants in painting and sculpture should submit examples of their work for exhibition before the jury of awards. All applications for scholarships must be first made in writing and must reach Master Institute, 310 Riverside Drive, before Sept. 20.

Rivoli and Rialto Present "Aida" and "Oberon" Overtures

The music program at the Rivoli this week was headed by the "Aida" Overture by Verdi, played by the Rivoli Orchestra under the alternate conductorship of Irvin Talbot and Emanuel Baer. Miriam Lax, soprano, and Adrian Da Silva, tenor, sang "Just a Song at Twilight" by J. Molloy, for which John Wenger arranged appropriate settings. There was also a pantomime dance by Paul Osgood and La Torrecilla. Harold Ramsbottom and Frank Stewart Adams played the organ. The music program at the Rialto was headed by Weber's "Oberon" Overture, followed by a Riesenfeld Classical Jazz, both played by the Rialto Orchestra, conducted by Hugo Riesenfeld and Willy Stahl. Fred Patton, baritone, sang "Song of the Timber Trail" by Stanley R. Avery, and there was a dance, "Slipova," by Lorelei Kendler. Alexander D. Richardson and Sigmund Krumgold alternated at the organ.

Suzanne Kenyon Tours Nova Scotia

Suzanne Kenyon, soprano, has left for her third re-engagement tour within one year in Nova Scotia. Miss Kenyon was scheduled to open her tour in Halifax on Sept. 11. She will sing in Wolfville, N. S., under the auspices of Wolfville College on Sept. 15, and the following night in St. Johns, N. B. In early October she will fill engagements in Brookline, Mass., and St. Louis. Miss Kenyon will give her first New York recital early in November. All of these concerts are costume programs in which Miss Kenyon appears in a group of early English songs, French songs, children's songs and modern American compositions.

Bronx House Extends Music to Parents

Under the direction of Esther Harrow, musical activities of the Bronx House of the Federation of Jewish Philanthropies are being extended to include parents as well as children. Miss Harrow, new head of the settlement, plans the development of a musical community center. With 250 pupils studying music under Edgar S. Stowell, head of the music

Frank La Forge Returns from a Holiday Spent Climbing the Canadian Rockies

(Portrait on Front Page)

FRANK LA FORGE, pianist, accompanist and coach, returned recently from a month's vacation spent in the Canadian Rockies and as the guest of Mme. Sembrich at her home on Lake George, N. Y. During his Western trip Mr. La Forge spent a part of the time climbing mountain peaks as a relaxation from the fatigues of a winter's teaching.

The La Forge-Berumen Studios will open shortly and the new series of Noon-day Recitals will begin on the last Friday of this month. During the season there will also be semi-monthly studio recitals by pupils. Mr. La Forge, besides his classes in coaching singers, will have special classes in teaching accompanists. He will play at six recitals in Carnegie Hall with Hulda Lashanska, Rhys Morgan, Margaret Matzenauer and other artists, as well as at a number of recitals in Aeolian Hall.

department, and two orchestras, Bronx House already holds a distinctive place among settlements in the city. Under the enlarged scope of the music department, lectures, concerts, clubs and other activities are planned with a view to making work among both parents and children more effective.

Carl Fischer, Inc., Celebrates Anniversary

Carl Fischer, Inc., for more than half a century prominent as music publishers and musical instrument dealers, celebrated an anniversary of two-fold significance in the history of the business on Sept. 2. The first was the twenty-fifth anniversary of the entry into the firm of Walter S. Fischer, son of the late Carl Fischer and now the president of the company. The second event was the completion of the first year of the existence of the firm as a corporation. The celebration of Mr. Fischer's twenty-fifth anniversary came as a complete surprise to him. Mr. Fischer found his private office decorated with flowers while on his desk lay a desk set of bronze and porphyry, in token of the friendship of more than 250 employees.

Edwin Hughes to Play Novelties at Buffalo Festival

Edwin Hughes, pianist and teacher, who has been engaged to appear at the American Music Festival in Buffalo on Oct. 9, will play some interesting novelties on his program, including Henry Cowell's "Anger Dance" and "Tides of Manaunaun," Rubin Goldmark's "Twilight Fantasie," Op. 7, No. 2, Charles Repper's "Dancer in the Patio," F. Parr Gere's "Poème de la Mer" and three American folk-dances. The American dances will be the Quill Dance, arranged by Eugen Putnam; Zuni Indian Rain Dance, arranged by Homer Grunn, and "Turkey in the Straw," arranged by David Guion. Mr. Hughes was the first pianist to present the last-named number in a New York recital. Since he introduced it in Aeolian Hall in the season of 1920-21, it has become a popular concert number.

Opera Singers Open Police Field Day

Four opera singers—Tamaki Miura, Bianca Saroya, Manuel Salazar and Giuseppe Interrante—opened the afternoon program of the Police Department field day games on Sept. 6 at Jamaica race track. Police bands accompanied the singers and furnished music throughout the afternoon. Army and Navy airplanes took part in an elaborate aerial review, and professional athletes joined the policemen in the athletic program. Another field day is scheduled for Sept. 13. Proceeds go to the police relief fund.

Lazar S. Samoiloff to Reopen Studios

Lazar S. Samoiloff, teacher of singing, who has been conducting classes in San Francisco, will reopen his studios in New York on Sept. 15.

Mr. La Forge is a native of Rockford, Ill. He received his first piano lessons from an older sister and then went to Chicago, where he studied piano and harmony with Harrison Wild, going later to Leschetizky in Vienna for piano and taking composition with Labor and Navratil. Marcella Sembrich engaged him as her exclusive accompanist and he played for her for about ten years, appearing in Germany, France, Russia and the United States, being heard also as soloist.

In this country Mr. La Forge has appeared as accompanist for practically every singer of note. He attributes much of his success to the fact that he plays everything from memory, having a repertoire of about 3000 songs. As a composer, Mr. La Forge is equally well known and many of his songs are heard every season on the programs of prominent artists.

LIST OPERAS AT MANHATTAN

Italian Singers Will Make American Debuts in Familiar Works

The Manhattan Opera Association will open its season at the Manhattan Opera House with a gala performance of "Aida" on Sept. 13, with Mme. Jacobo in the title rôle, and Messrs. Radaelli, Zagaroli and Taverna as Radames, Amonasro and Ramfis respectively. Alberto Baccolini will make his New York debut as conductor of the opera.

Adriana Bocanera will make her American debut on Monday, Sept. 15, as Violetta in "Traviata." She arrived from Italy aboard the Conte Rosso with a number of the other leading artists of the Manhattan Opera. Messrs. Baldrich and Novelli will take the principal male rôles. Mme. Bocanera has appeared in many coloratura rôles in Italian opera houses.

Principals of other operas to be given during the week have been announced as follows: Tuesday, "Gioconda," with Mmes. Jacobo, Nelson, Pilzer and Messrs. Radaelli and Nani; Wednesday, "Cavalleria," with Mme. Melaragno and Messrs. Baldrich and Novelli, followed by "Pagliacci," with Frances Cairone and Messrs. Radaelli and Zagaroli; Thursday, "Norma," with Mme. Jacobo and Messrs. Oldrati and Picchi; Friday, "Rigoletto," with Mme. Bocanera and Messrs. Sorvino, Nani and Taverna; Saturday, "Trovatore," with Mmes. Melaragno, Nelson and Messrs. Radaelli, Zagaroli and Taverna.

June Mullin Sponsored by Swedish Club in Brooklyn Recital

June Mullin, soprano, will give a recital on Sept. 27, assisted by Helen Danielson, pianist, under the auspices of the Swedish Club, at Vasa Hall, Brooklyn. On Oct. 18 Miss Mullin will give recitals at the Aldermanic Chamber, Manhattan; on Oct. 21 at the American Museum of Natural History, and on Oct. 30 at the Washington Irving High School. Miss Mullin will be assisted in these song recitals by Theodore Spidenberg, pianist.

Harold Morris Rejoins Institute Faculty

On his return from his summer camp in New Hampshire, Harold Morris, pianist and composer, has reopened his New York studio. Mr. Morris will be a member of the faculty of the Institute of Musical Art for the fourth consecutive season.

Oscar Ziegler Plans Recitals

Oscar Ziegler, pianist, has returned from his vacation spent at Stony Creek, Conn., and has resumed teaching at his studio, on West Ninetieth Street. Mr. Ziegler plans several pupil recitals and will himself appear in some New York recitals.

Grandeur Predominant Note in Modern French Music, Says Lecturer



Photo by Charlotte Fairchild
Jeanne de Mare, Pianist and Lecturer

Jeanne de Mare, lecturer and pianist, who has been appearing in a series of modernist recitals during the Paris season just ended, including interpretations of Debussy, Honegger, Stravinsky, Jacques Thibaud and Albert Roussel, returned on the French liner DeGrasse on Sept. 4 to undertake her American engagements. She will appear shortly in both Southampton and Newport, and later tour the principal cities of the United States.

Miss de Mare is enthusiastic in regard to the present trend of the French school of composition. "I have been going to as many as three concerts a day during my stay abroad," she said, "and it has been the most marvelous season I have ever seen in Paris. The attendance of Ravel, Poulenc, Auric, Roland-Manuel and Charles Koechlin was to be counted on at almost every musicale and their presence was an inspiration to the artists."

"Honegger's 'Roi David,' which is to be presented in New York next year, will prove a revelation of the new trend in French music and will, no doubt, be accorded the same enthusiastic reception that it received abroad."

"French musical expression today seems to convey more of the reborn feeling of the French people, something somber, strong, restrained. While it has lost some of its volatile quality, it has gained in its stead a grandeur which reveals its true character. We are promised many compositions from this source in the next two seasons, and every lover of beautiful expression may earnestly hope for fulfillment."

Thuel Burnham Returns from Motor Trip

Thuel Burnham, pianist and teacher, returned to New York on Sept. 10, to reopen his studios after a two weeks' motor trip to South Shore watering places in Massachusetts. He was accompanied by his secretary, Russell Wragg. Although the fortnight of touring was Mr. Burnham's only vacation between his summer master classes and his regular fall classes, he appeared in a number of concerts.

Mme. Blazejewicz-Ullman to Resume Teaching

Mme. Blazejewicz-Ullman, pianist and composer, will return to New York from Asbury Park, N. J., where she has been spending her vacation, and resume her teaching on Sept. 16. Mme. Blazejewicz-Ullman recently gave several broadcasting recitals in which a number of her compositions were features.

Antonio Pesci Sings at Curtis Field

Antonio Pesci, tenor, recently sang at a People's Concert given by the City of New York at Curtis Field, Staten Island. He sang "Garden of Happiness" by Wood and a manuscript number, "I Think and Dream of You," by William E. Bradell. In October he will give a recital in New York.

NEW YORK SYMPHONY TO GIVE NOVELTIES

French, Russian, Italian and
English Scores Will
Be Offered

During his trip abroad last spring Walter Damrosch, conductor of the New York Symphony, acquired the scores of several interesting novelties which will receive their first performance in New York at his concerts. They include works by Honegger, Moussorgsky, Malipiero and Vaughan Williams, and a transcription for orchestra of Debussy's "L'Isle Joyeux." Other special features will be a gala performance of Beethoven's Ninth Symphony, a Wagner program with Berta Morana as soloist; the concerto for violin and cello by Brahms, played by Paul Kochanski and Felix Salmond; the concerto for violin and viola by Mozart, played by Samuel Dushkin and Lionel Tertis; the concerto for two violins by Bach, played by Mr. Kochanski and Albert Spalding; the appearance of Adela Verne, pianist, and the debut of Nadia Boulanger in lectures.

The six New York Symphony concerts in the Academy of Music, Brooklyn, will be given on Saturday afternoons beginning Nov. 1, with Florence Easton, soprano, as soloist. On Nov. 22 Renée Chemet, violinist, will appear. Vladimir Golschmann will replace Mr. Damrosch as conductor on Dec. 20. On Jan. 17 Ossip Gabrilowitsch, pianist, will play. On March 7 Mr. Kochanski and Mr. Salmond will be heard. Friedrich Schorr, baritone, is booked for a Wagner program on March 28. Bruno Walter will conduct the two March concerts.

The Symphony Society of New York announces the following schedule for the symphony concerts for young people in Carnegie Hall on Saturday afternoons: Nov. 8, soloist, Mr. Gabrilowitsch; Dec. 6, soloist, Mr. Spalding; Dec. 27, conductor, Vladimir Golschmann; Jan. 24, soloist, Alfred Cortot, pianist; Feb. 28, conductor, Mr. Walter; April 4, soloist, Mr. Schorr, baritone, in a Wagner program. Mr. Damrosch will conduct the concerts with soloists.

The series for children will be increased from four to five in order to accommodate the extra demand for tickets. They will be given, also in Carnegie Hall, on Saturday mornings as follows: Nov. 25 and 29, Dec. 13, Jan. 10, Feb. 21.

Gordon Balch Nevin Plays His Own Compositions for Radio

A program of organ compositions and transcriptions by Gordon Balch Nevin was presented for the radio audience by the composer from studios in New York recently. It is believed to be the first time in radio history that an entire program of original works has been played by the composer. The recital was broadcast from station WEA, New York, and from Providence and Washington, D. C., stations.

Boris Saslawsky to Sing in Brahms' Requiem

Boris Saslawsky will open his New York season as baritone soloist in the Brahms Requiem with the Oratorio Society of New York on Nov. 17. Albert Stoessel will conduct. Later he will sing in a performance of the Requiem with the Harvard Glee Club and the Boston Symphony.

John Powell Goes to Connecticut for Outing

John Powell, pianist, recently passed through New York on his way to Norfolk, Conn., for an extended visit with friends. He explained that during the summer, while in the mountains of Virginia, he worked very hard on his programs for next season and on some new compositions, and was now on his way for a rest.

Amy Neill to Wed New York Attorney

CHICAGO, Sept. 6.—Mrs. James Davis Neill has issued invitations for the marriage of her daughter, Amy Emerson Neill, to Mr. Averil Boris Scolnik, a New York attorney, on Sept. 24 at Christ Episcopal Church here. Miss Neill is well known as one of the younger American violinists, and returned last

winter from a two years' stay in Europe, where she gave many recitals. Her recent appearances here have been made at Orchestra Hall and at Mandel Hall, University of Chicago. Miss Neill was the first violinist to play Gen. Charles G. Dawes' Melody.

CENTRAL PARK CONCERTS WILL END NEXT SUNDAY

Final Program Will Be Memorial to
Elkan Naumburg, Donor of Band
Shell in the Mall

Concluding concerts of the outdoor series presented in Central Park under the supervision of City Chamberlain Philip Berolzheimer will be given by the Police Glee Club Sunday afternoon and by the Riesenfeld Orchestra Sunday evening. The final concert will be given as a memorial to Elkan Naumburg, donor of the bandstand at the Mall. Brief addresses will be delivered by Mayor Hylan and others.

Last Sunday afternoon the Hebrew Orphan Asylum Band, prize winner in the contest of boys' bands held at the Mall this summer, presented a children's concert. In the evening the program was by the Riesenfeld Orchestra. Marguerite White, soprano, and Veni Warwick, contralto, were soloists at the concert given by the Department of Street Cleaning Band on Monday evening. The following evening, Idelle Patterson, soprano, sang with the Zuro Orchestra. The Fire Department Band supplied the program on Wednesday evening, with Dorothy Sinnott, contralto, and Marguerite Ringo, soprano, as soloists.

Concerts scheduled for the remainder of the week included the Soderor Orchestra, with Stella De Mett, contralto, as soloist on Thursday; Twenty-second Regiment Band, Miss Sinnott, soloist, Friday; Pilzer Orchestra, Evelyn Herbert, soprano, Saturday.

Widor's Fifth Organ Symphony Played at Capitol

The musical program at the Capitol Theater this week included the Toccata from the Fifth Organ Symphony by Widor, played by Melchorre Mauro-Cottone, chief organist, assisted by the brass section of the Capitol Orchestra. The brilliant arrangement of the movement played at the Capitol was made by David McK. Williams, organist of St. Bartholomew's Church. It had never been presented in a theater before. The program opened with excerpts from Puccini's "Butterfly." Miss Gambarelli, ballet mistress and premiere danseuse, was seen in the "Glow Worm" by Lincke. The vocal accompaniment was by the Capitol sextet, consisting of Gladys Rice, Marjorie Harcum, Joseph Wetzel, Avo Bombarger, Douglas Stanbury and Pierre Harrower. "The Ballet Master," with Frank Moulan taking the principal rôle, was an arrangement of several popular ballet themes, in which he was assisted by Miss Gambarelli, Lina Belis, Nora Puntin, Millicent Bishop, Jean Hamilton, Stella Rothacker and Ruth Flynn. Doris Niles gave an interpretation of "Soirée Japonaise" by Cyril Scott. Frank Moulan and the Capitol male quartet assisted in the number.

Dorothy Moulton to Sing Schönberg Work in Berkshire Festival

Dorothy Moulton, who will sing the voice part in Schönberg's Second String Quartet at the Berkshire Festival, has already performed this little-known work in London and Budapest. She is recognized in Europe as a pioneer, having been the first to make known abroad the work of the younger school of British composers. She is also known as a fine lieder singer. Miss Moulton will sing in New York in October.

Elizabeth Quaile Completes Piano Book

Elizabeth Quaile, who has been spending the summer in Ridgefield, Conn., will return to New York on Oct. 1 to resume teaching at the new Diller-Quaile Studios at 61 East Seventy-Third Street. Miss Quaile has been working on a book of elementary technical exercises for piano students which is going to press and will be published soon by G. Schirmer, Inc. The same publishers have just issued the Fourth Solo Book for piano by Diller-Quaile.

EMINENT ARTISTS ARRIVE FROM VACATIONS ABROAD

Atlantic Liners Bring Well-Known Musical Folk—Florence Easton and Martinelli Sail

Prominent musicians were among the arrivals from abroad during the past week. On the Mauretania, which docked on Sept. 5, was Ottley Cranston, president of the Kansas City Civic Opera. The following day on the Stuttgart were Mme. Galski, former Metropolitan soprano, who will be heard on the Keith circuit; Marcella Roeseler, soprano of the Metropolitan, who hurried back from her vacation abroad to sing at the Portland Festival before the opera season commences, and Carl Friedberg, pianist, who is making a flying trip of two weeks to this country to appear at the Pittsfield Festival.

Hans Kindler, cellist, came on the America on Sept. 6, after three months in Europe during which he gave concerts in his native Holland and acted as a jury member at the Brussels Conservatory. He will open his season in Pittsfield, playing Leo Sowerby's Sonata for Cello and Piano, with the composer at the piano.

On the Paris, arriving on Sept. 6, was Anita Damrosch, daughter of Walter Damrosch, conductor of the New York Symphony, whose engagement to Robert Littell of the editorial staff of the New Republic was recently announced. Also aboard the Paris were Nina Tarasova, Russian folk-song singer, and Maria Selma, soprano. Mme. Tarasova appeared before the Spanish and Rumanian courts and sat for her portrait to the Duchess of Rutland. Mme. Selma, in private life Mrs. Walter Lewisohn, has been making operatic appearances abroad.

Paul Kochanski, violinist, came on the George Washington the previous Monday, Sept. 1, and went directly to Blue Hill, Me., for a month's fishing. Frances Alda, soprano of the Metropolitan, was due to arrive on the Olympic on Sept. 9.

Giovanni Martinelli, tenor, and Florence Easton, soprano, both of the Metropolitan and both of whom have been singing at Ravinia, sailed for Europe, the former on the Berengaria on Sept. 4, and the latter on the Majestic on Sept. 6. Each artist will return in about a month for concert appearances prior to the opening of the Metropolitan.

Sistine Choir Soloists Coming for Tour of American Cities

Eight singers who toured the country last year with the Sistine Chapel Choir will return for a concert tour beginning in Providence on Sept. 22, with a week's engagement, according to an announcement by Emmett Moore, New York impresario. The party, which is expected to arrive in New York about Sept. 20, will include Adolf Facchini, Giuseppe Paganelli, Giovanni Rufini, Alfredo Auchner, Spartaco Morgina, Amedeo Burani, Felici Belli and Eugenio Tironi. American programs will include excerpts from the operas.

Italian Music League Awards Composition Prize

The Lega Musicale Italiana announces that the prize of 5000 lire offered in its composition contest for an orchestral suite has been won by Lodovico Rocca of Turin, Italy, with his suite in four movements, "Chiaroscuri." The work will be given at one of the Sunday night concerts of the Metropolitan Opera next season under the leadership of Giuseppe Bamboschek, who is president of the league.

Frederick Schlieder Teaches in Paris

During the summer Frederick Schlieder, organist and composer, conducted a successful class in Paris of pupils from several different countries. Mr. Schlieder attracted attention among musicians with his improvisation.

Frederick Gunster Sings at N. C. University

Frederick Gunster, tenor, gave a successful recital recently at the University of North Carolina in Chapel Hill, N. C. Paul J. Weaver accompanied.

St. Joseph Musicians Honor Memory of Late Victor Herbert

ST. JOSEPH, Mo., Aug. 30.—St. Joseph paid tribute to the memory of Victor Herbert recently when Hugh McNutt,

conductor, presented a program by the Moila Temple Shrine Band and the St. Joseph Musicians' Association. The first half of the program was composed entirely of Herbert compositions. McNutt gave a sketch of the life of the composer. The audience filled the amphitheater in Krug Park and the many hills surrounding were filled with attentive listeners. It was the largest attended outdoor concert of the season and the audience was estimated at 10,000.

DEEDIE MAY AUSTIN.

TO SHOW LEBLANC FILM

Darius Milhaud Will Come to United States to Conduct Special Score

Darius Milhaud, who composed the special score for the motion picture "L'Inhumaine," will come to New York to conduct the orchestra at the American premiere of the picture early in December. Georgette Leblanc, soprano and actress, who has the leading rôle, will appear in person at the first American presentation of the picture in scenes from the two Maeterlinck dramas, "Monna Vanna" and "Pelléas and Mélisande." Announcement of the appearance of the composer and the soprano in New York has just been made by Louise Davidson, Mme. Leblanc's American manager. "L'Inhumaine" will be presented in Paris in October at the Marivaux Theater.

During December, Mme. Leblanc will devote her time to teaching in New York, leaving in January for a three months' tour of the East, South and Middle West. At present she is spending some weeks in the picturesque village of Saint-Savin in the Pyrenees Mountains. In October and November Mme. Leblanc has been booked for recitals in Vienna, Prague, Milan, Genoa, Florence, Rome, Lucerne, Geneva, Lausanne, Brussels, Antwerp, Liège, Ghent, Paris and London.

PASSED AWAY

Abe Morris

Abe Morris, violinist, a graduate of the Brussels Conservatory and until recently a first violin of the Cleveland Orchestra, died at his home in New York on Aug. 29. Mr. Morris was a winner of the first prize in violin at the time of his graduation.

Harmonia Woodford

MIAMI, Fla., Sept. 6.—Mrs. Harmonia Woodford, for many years Dean of Women at the Oberlin Conservatory, Oberlin, Ohio, died recently at her home near Canton, Ohio. Mrs. Woodford, after her retirement as Dean, made her home in Miami with her sister, a former professor at Oberlin Conservatory.

A. M. FITZPATRICK.

Dr. Julius Caesar Rappold

Dr. Julius Caesar Rappold, formerly the husband of Mme. Marie Rappold, at one time soprano of the Metropolitan, died at his home in Brooklyn on Sept. 5, in his fifty-fifth year. Dr. Rappold was born in Brooklyn and was graduated from New York University in 1890. In the following year, he married the singer but they separated in 1906, and Mme. Rappold obtained a divorce in 1913, subsequently marrying Rudolf Berger, tenor of the Metropolitan, who died in 1915. Dr. Rappold is survived by one daughter, Lillian.

Angel Guimerà

MADRID, Aug. 23.—Angel Guimerà, the well-known Catalan poet, died recently. Mr. Guimerà is known to the musical world as the author of the play, "Terra Baixa" upon which Eugen d'Albert's opera, "Tiefeland" is founded. Another, though less well-known play, "La Filla del Mar," was utilized by d'Albert for his opera, "Liebesketten," which was produced in Vienna in 1912. The Catalan composers, Vives, Lamote and Pahissa have made settings of his works, "Les Monges de Sant Aymant," "El Camí del Sol" and "Gala Placidia." His poems have also been set to music by numerous composers. A choral setting of "Agonia" by Lambert, won the first prize at the Festa de la Musica Catalana. Other works are "La Mort del Soldat" for male voices by Nicolau, "Cant a la Vinça" by Morera, "Serenata per una Morta" by l'Allo, and "Ets Meva!" by Pujol.

Fisk Singers Get Relics of Queen Victoria

NASHVILLE, TENN., Sept. 8.—Fisk University Jubilee Singers have brought back from their summer concert tour of England a portrait and other mementos of Queen Victoria as gifts to their alma mater from Queen Mary. In the early seventies and again in 1884 the original group of Fisk University Jubilee Singers sang the spirituals and plantation songs of the American Negro for Queen Victoria. Forty years later they sang for her grandson, King George, and Queen Mary presented mementoes of their visit. The tour this year was made possible through the generosity of Joseph Riter of London and Palm Beach.

RUSSIAN ART MOVES GREAT BOWL THROG

Los Angeles Hears Modest Altschuler and Anna Fitziu in Concert

By Bruno David Ussher

LOS ANGELES, Sept. 6.—Conducting an all-Russian orchestral program, Modest Altschuler made a profound impression upon a large and discriminating audience in the Hollywood Bowl on Sept. 4.

Glazounoff's arrangement of the Volga Boatman's Song, heard here for the first time, evoked much applause; but the chief number was Tchaikovsky's "Pathetic" Symphony, interpreted with a mastery that stirred the assembly deeply. Other works played were Rachmaninoff's "Easter Bells," the "Mosquito Dance" of Liadoff, Tchaikovsky's "Marche Miniature," and the "Dance of the Sylphs" by Ilya Satz. In all these the splendid tone of the orchestra was a source of satisfaction. Mr. Altschuler always had his forces well in hand, inspiring the players to their best efforts. He appeared to enjoy the music as much as anyone, and this enthusiasm was quickly communicated to his auditors.

The soloist was Anna Fitziu, whose beautiful soprano voice and artistic style added to the value of the evening. Winners of the young artists' contest were given honor appearances in the Bowl under Alfred Hertz. Lois Putlitz, a pupil of Calmon Luboviski; Hans Whipper, pupil of Albert Angermayer, and Violet Stallcup, who has studied under Alexis Kall, were heard advantageously in piano and violin music by Bach and Rubinstein.

Cows Yield More Milk When Texas Band Plays

TEXARKANA, TEX., Sept. 6.—Cows are music lovers. Farmers in this district have found that if they have an orchestra playing jazz music during milking time, the cows show their appreciation by yielding an extra quart of milk apiece. No scientific explanation of the phenomenon has been given, but farmers say that when the music begins the cows chew the cud rhythmically and sway to the beat of the orchestra. It is considered probable that the additional quart is yielded through sheer gratitude.

Making Opera Singers of Summer Students



Oscar Saenger, Distinguished Teacher of Singing and Opera Coach, at Work and Play—1, Mr. and Mrs. Saenger on the Steps of the Summer School in Chicago; 2, With His Coach, Martha Falk Mayer, and His Summer Opera Class; 3, Taking His Morning Ride; 4, Grouping a Scene from the Second Act of "Marta," in Lincoln Park; 5, Members of the Opera Class Enacting a Scene from the First Act of "Lohengrin"



THE Oscar Saenger Summer School, which in one short summer season established itself as one of the most important institutions of its kind in Chicago, has only made a small beginning of what it hopes to accomplish in the coming seasons, according to Mr. Saenger. The school is unique of its kind, in that Mr. Saenger transplants practically his entire New York staff to the more centrally located city, accessible to artists and students from remote parts of the country.

Inspired by a spirit of generous rivalry and helpfulness and by the harmonious atmosphere engendered in the commodious house facing Lincoln Park, the students were able to accomplish more than either they or Mr. Saenger had deemed possible in so short a time. This was especially true of the opera class. Many of the members had never so much as made a gesture on the stage, yet their work in the final program at the Three Arts Club elicited the warmest praise.

"The study of opera is of prime importance to the student of singing, whether he intends to go on the stage or not," said Mr. Saenger. "The time is rapidly approaching when every important city in the country will have its own opera company, and it is necessary that those who wish to enter this field be prepared to go directly from the classroom to the stage. At present there are not enough opera houses where they can be trained, and it is the duty of the teacher to form opera classes among his pupils, so they will be ready for any eventuality.

"But the classes should not be only for those who wish to sing in opera. It should include all those who desire to sing in public. It gives them an opportunity to appear before a critical audience of students, develops stage manner, a proper carriage of the body, how to greet an audience and to receive and acknowledge applause—all of which is as necessary for the success of the concert singer as for the operatic artist."

Mr. Saenger is already looking forward to the season next summer, which he will open at the same address on

June 15. The work will be continued on the same lines as this summer, which are based on the principles of singing

and operatic acting developed by Mr. Saenger in his long and successful career.

D'Archambeau Brothers Hosts to Musicians at Belgian Country Home

The two D'Archambeau brothers, Iwan and Felicien, 'cellist and viola player of the Flonzaley Quartet, have spent most of their summer vacation at the beautiful country home of Iwan, at Francorchamps, Belgium. This spot, which is near Spa, resembles somewhat the beautiful American resorts in Maine. There they were hosts to a number of musicians, among them Maurice Dambois, 'cellist, and Eugene Ysaye, violinist, whose visits were occasions for meetings of all the neighboring musicians and for a great deal of playing—bridge. This is a great hobby of Ysaye.

Bronislaw Huberman Opens European Tour Before Sailing for U. S.

Bronislaw Huberman, violinist, is booked for a number of engagements in Europe prior to his departure for America. He was scheduled to appear in Scheveningen on Sept. 3 and 10 under Schaevoigt. On Oct. 2 and 3 he has two orchestral appearances in Amsterdam, conducted by Willem Mengelberg, followed by one in The Hague. Other appearances include Berlin, Königsberg, Hamburg, Breslau, Beuthen, Cologne, Hanover, Karlsruhe and Duisburg. Although Mr. Huberman gave six recitals in Vienna in May and June, he will return on Oct. 17 to give three more. His last engagement before sailing will be in Paris on Oct. 28. His tour will open in America on Nov. 11 with a recital in Carnegie Hall and will include engagements in Chambersburg, Pa.; Bloomsburg and Athens, Ohio; Columbia, S. C.; Chicago; Guelph, Que.; Montreal;

Waterbury, Conn., and New Brunswick, N. J. During January Mr. Huberman will be on tour with the Instrumental Quartet, composed of Harold Bauer, Felix Salmond, Lionel Tertis and himself. He will also appear in Greensboro, N. C.; Reading, Pa.; La Crosse and Appleton, Wis.; Detroit, Mich.; Wells-ville and Olean, N. Y.

Elena de Sayn Takes 100-Mile Mountain Hike

ASHEVILLE, N. C., Sept. 6.—Elena de Sayn, violinist, left here recently with Mrs. Sawtelle, New York portrait painter, for a 100-mile hike through the mountains. Miss de Sayn expects to return in a week and will leave for Washington for the season. This will be a short vacation for both Miss de Sayn and Mrs. Sawtelle, who have been engaged this summer in strenuous activities, one as a violin teacher and impresario, the other as a portrait painter. Miss de Sayn left her class of violin pupils to Mary Coleman.

Irish Music Festival in Memory of Victor Herbert

The Irish Musical Society, founded by the late Victor Herbert, offered a Gaelic Music Festival for the benefit of the Irish Conservatory, which they plan to build in his honor, at Newport, R. I., on Sunday afternoon, Sept. 7. The program consisted of Gaelic folksongs and adaptations presented by Conrad's orchestra and Fanny White, Veronica Roasio, Constance MacKenzie, Gustav J. S. White, Myles MacLoughlin and Walter McNally, assisting artists.

MEHLIN
PIANOS

Are considered by expert judges to be the finest now made. They contain more valuable improvements than all others.

Grand, Inverted Grand and Player-Pianos

Manufactured by

PAUL G. MEHLIN & SONS

Warehouses, 509 Fifth Ave. New York

Send for illustrated Art Catalogue



Bush & Lane

Years rich with experience and accomplishment back of this name vouch for extraordinary musical merit.

Bush & Lane Piano Co., Holland, Mich.

Grands of superior tone quality.

Cecilian Players with all-metal action

KURTZMANN PIANOS

Are Made to Meet the Requirements of the Most Exacting Musician—SOLD EVERYWHERE
C. KURTZMANN & CO., Makers 526-536 NIAGARA STREET BUFFALO, N. Y.

WEAVER PIANOS

An Artistic Triumph
WEAVER PIANO COMPANY York, Pa.